

**Strokes of Genius 3**  
THE BEST OF DRAWING

fresh perspectives



edited by Rachel Rubin Wolf

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fresh perspectives

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**NORTH LIGHT BOOKS**

CINCINNATI, OHIO

[www.artistsnetwork.com](http://www.artistsnetwork.com)



VENTURA BOULEVARD AT LAUREL TERRACE • Elizabeth Patterson

Graphite, colored pencil and solvent on Strathmore illustration board • 10 × 21" (25cm × 53cm)

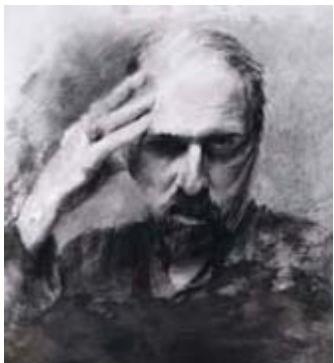
Courtesy of Louis Stern Fine Arts

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## Introduction

Welcome back! Here in our third volume of *Strokes of Genius: The Best of Drawing* we welcome many new artists and some returning friends as well. As always, there seems to be an infinite supply of creativity to draw from—more, in fact, than we are able to publish in these few pages. In other words, this book is about you, our creative and inspiring readers.

In this volume we took a look at fresh perspectives on the act of drawing. I asked our artists to finish the phrase: “Drawing is...” and I was delighted at the beauty and individuality of the answers that came forth. (Who says visual artists aren’t writers?!)

Many expressed in different ways how fundamental drawing is to quality artwork in any medium. Many told of how drawing is a form of self-expression or communication. Others described the act of drawing in new ways. But, even with some common ground, each answer is the expression of a unique, fresh perspective on drawing. These quotes are scattered throughout the book.

Even after all these years, there are always surprises in the artwork we receive. This time, one surprise was just how many entries we received of animal art—and how many of these are done in the medium of scratchboard! We also have quite a few expert colored pencil artists and a number using mixed media, along with those that prefer traditional pencil or charcoal. We have artists from all over the United States, coast to coast and everywhere in between, and nineteen pieces from artists outside of the U.S.

One of our artist friends, Cindy Agan, whose work has also appeared in the *Splash: The Best of Watercolor* series, had this to say: “Drawing is...where it all began.” And so, we begin...

A handwritten signature in black ink that reads "Rachel". The signature is fluid and cursive, with the letters "R" and "a" being particularly prominent.



NAPPING • Soon Y. Warren

Acrylic on drawing paper • 18" × 23" (46cm × 58cm)

In a studio, a young model was tired, and she fell asleep during a drawing session. It was a 20-minute quick sketch, and I liked the peacefulness of the model without the pretentious pose she had to endure for the session. I wanted to capture her in a soft and warm surrounding, so I used Burnt Sienna for a warmer feeling. With tube acrylic substantially thinned with water, I used the same technique as when using transparent watercolor. Playing with dripping water and buckling thin drawing paper, I used quick and decisive brushstrokes and left the highlights intact to bring out a sunny day nap.

#### DRAWING IS

the most valuable and fundamental skill any artist could possess, the *sine qua non* for all art.

—Soon Y. Warren

# 1 Town and Country



CLOSE OF DAY • Terry Miller  
Graphite on bristol board • 15½" x 11½" (39cm x 29cm)



ABBOTT PASS; WINTER'S APPROACH • Jennifer Annesley  
Charcoal and gouache on white paper • 12 × 44" (30cm × 112cm)



WINTER'S KEEP • Jennifer Annesley  
Charcoal and gouache on white paper • 15 × 43" (38cm × 109cm)

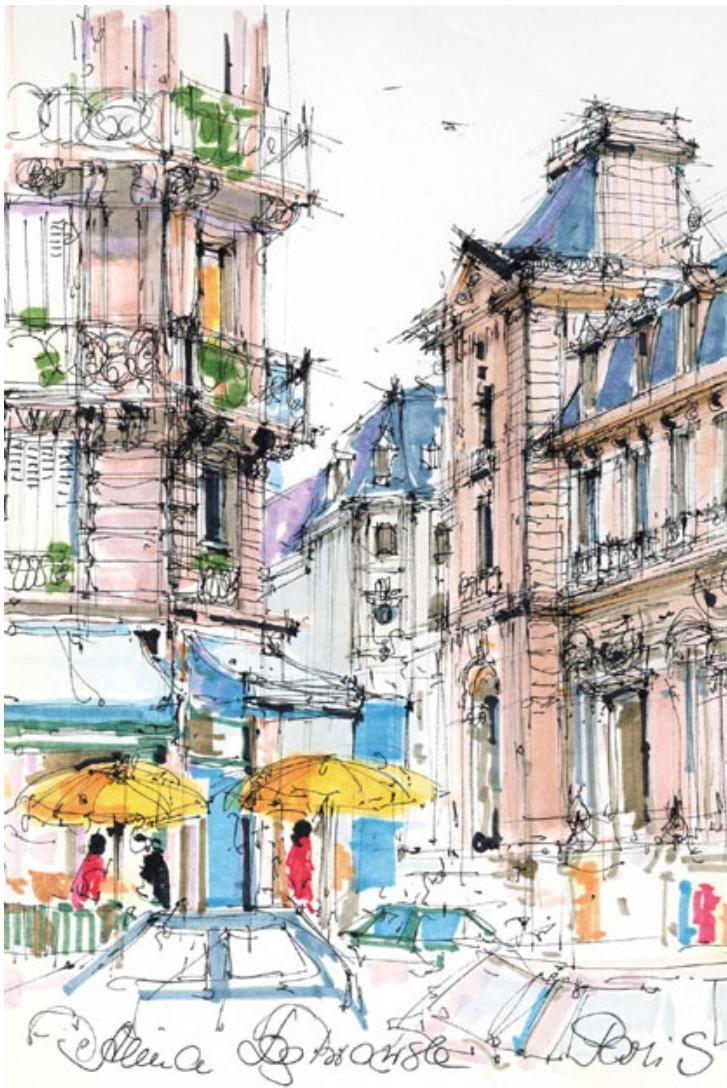
This historic railroad hotel in the Canadian Rockies has long captured my imagination with its balance of elegance and power. The multiple spires seem to spring from the mountains themselves, especially in winter's etched black-and-white world. I photographed an unusual perspective of the complicated architecture as well as some snow-laden trees nearby in the last moments of afternoon sun. I emphasized the contrast between dark brooding stone and brilliant snow, keeping the highlights untouched to maximize the illusion of light.

#### DRAWING IS

expression distilled.

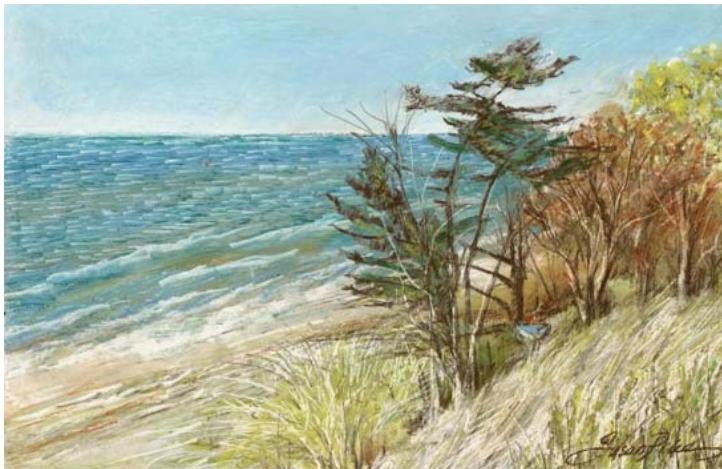
—Jennifer Annesley

This drawing was inspired by a hike in the Canadian Rockies. The sky looked as if winter's approach was imminent, though it was September. I had about two minutes to photograph the sun illuminating the landscape before the snowstorm hit and kept us there for two days at 10,000 feet. It is these rare moments of nature's drama that I try to relive and share through my work. I completed this drawing using compressed charcoal on white paper with black gouache to sharpen the details. I contrasted the swirling brooding sky with razor-sharp mountain peaks to create tension and perspective.



PARIS STREET SCENE • Alina Dabrowska  
Fineliner and markers • 11 × 8½" (28cm × 22cm)

Most of my perspective drawings are done on location (both indoors and out). I first establish the horizon line and vanishing points, paying attention to proportions and the relationship of all elements I want to include in the picture. When applying value and color, I concentrate on depth and the focal point. However, I would not be successful if I thought of perspective strictly as in the Webster's definition: "Perspective is the science of painting and drawing so the objects represented have apparent depth and distance." I just draw, draw and draw at every opportunity!



LOOKING NORTH, THE BLUE BOAT • Susan Price

Oil, pastel and pencil on warm white Stonehenge paper • 6½" x 10" (17cm x 25cm)

This plein air sketch is one in a series of quick three-to-five hour, on-site studies that I regularly do. The technique is simple: cover sturdy archival paper with white oil pastel as a sealer and color base. Then apply rapid layers of oil pastel to create broad, blended painterly images, using a soft graphite pencil to draw in the fine linear details. This adds more tonal shades (darks) in the process as the pencil blends with the oil pastel. I use a single-edged razor blade to carve out more delicate highlights and tonal tints (lights), occasionally scraping down to the white oil pastel base to retrieve treasured whites. This process is relatively quick, clean, inexpensive and very forgiving. In case of disaster, I scrape off to the white base and try again. As I matured in this technique, successful understudies soon became income-producing pieces.

#### DRAWING IS

deep, concentrated work with inspiring highlights.

—Susan Price



LA GONDOLA NERO • Jennifer Annesley  
Charcoal and gouache on white paper • 20 × 32" (51cm × 81cm)

The sleek and graphic gondolas of Venice are an alluring subject matter for drawing. Their sensuous lines beg to be drawn, while polished wood creates an abstract rhythm of light and shadow. I took a series of photographs while riding a gondola, intrigued by the one-armed chair and imagining those who have sat there over the centuries and experienced the romance of Venice's canals. The focal point is confined within the gondola itself, created by the contrast between the understated background and the sharply rendered foreground. The chair is empty to highlight its graphic qualities, and to invite the viewer into the scene.



JANUARY REPOSE • Pat Hodgson  
Essdee British scratchboard • 19½ × 23" (50cm × 58cm)  
Collection of Mr. and Mrs. Quincy Rose

I created this drawing in my studio from on-the-spot sketches, notes and photos. The

different vantage point (high eye level) and backlighting captured my attention. The scene also includes a variety of shapes and contrast in values and textures. I make value sketches until I'm satisfied with a design, then do a no-detail drawing in the final size, tape this to the top edge of the scratchboard, insert white transfer paper between the drawing and the scratchboard and, with pencil, trace guidelines onto the scratchboard. I have no definite rule as to where I start drawing with my scratch tools—I'm guided by my intuition.

#### DRAWING IS

the foundation of all creative work, regardless of medium.

—Pat Hodgson



WHITE GARDEN • Michael Dumas  
Graphite on Arches watercolor paper • 30½" × 22½" (77cm × 57cm)

This bench in my garden is one that I have passed by many times without taking much

notice. One winter, however, I became interested to the point of obsession with the tapestry created by a layer of freshly fallen snow. I drew many studies hastily, but nearly frozen fingers finally persuaded me to supplement my observations with photographs. Even so, the life drawings and the view of the garden from my studio window proved the primary means to accomplishing the end result. I was especially intent on conveying three-dimensional qualities and expressive surface textures, both of which defied translation by the camera. I chose the watercolor paper specifically for its rough surface that was so sympathetic to the subject at hand.



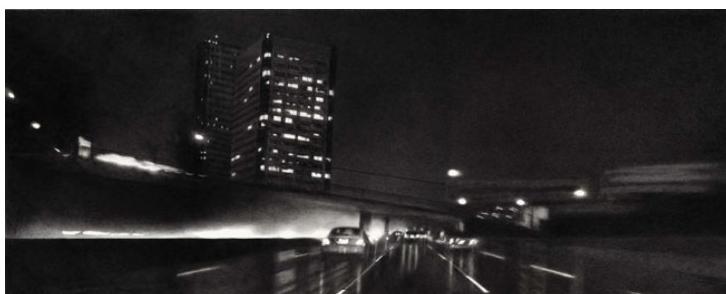
FIELD CALLIGRAPHY, NO. 5 GOODING SCHOOL • Linda Wesner  
Colored pencil on burgundy-toned drawing paper • 17 x 25½" (43cm x 65cm)

#### DRAWING IS

the connection between eye, heart and hand.

—Linda Wesner

After a long search I found the perfect image to incorporate Spencerian script with a schoolhouse in my series of colored pencil drawings of disappearing landmarks in Delaware County, Ohio. I based my concept on archival as well as personal photos. Prairie and vast sky provided the perfect tablet of textures. For the final layer, I wrote with white pencil the names of students who had attended the school. Much like a teacher demonstrating proper penmanship on a blackboard, I had to loosen up first with practice loops in the air to make sure my strokes were sure and swift.



VENTURA FREEWAY AT HOLLYWOOD WAY • Elizabeth Patterson  
Graphite and colored pencil on Strathmore bristol vellum • 12 × 30" (30cm × 76cm)  
Courtesy of Louis Stern Fine Arts

When working on architectural subject drawings, I like to find interesting details and viewpoints to zero in on. By spotlighting points of contrast, textural differences and strong shadow and light separations, I can develop a unique composition. The addition of a note of the natural world through inclusion of birds as important focal points gives the composition an even stronger connection with the viewer's eye. Working in the studio from field reference, I work deep shadows by layering ever softer grades of graphite, slowly building up a desired intensity and forming sharp breaks between darks and lights as well as giving rich depth to the work. (See also *Close of Day* at the beginning of chapter 1.)



IN THE MIDDAY HEAT • Terry Miller  
Graphite on bristol board • 10 × 13" (25cm × 33cm)

When I began my "rainscapes" series in 2006, I had no idea the scope of the journey I was embarking upon. Seventy drawings into the series, I am only partway through and unsure where it will end. I have driven hundreds of miles, followed light until it ended, skirted busy city traffic, ventured onto deserted single lane roads and taken thousands of photographs in, or just after, the rain. This collection of photos serves as reference for the drawings in this series. In the course of creating this visual portfolio, I have become intrigued with the emotional impact of the dissolving day and the isolation innate to the experience of driving. Executed in graphite, with black colored pencil to create greater contrast, and solvent as needed to accentuate the fluidity and reflective qualities of the rain, *Ventura Boulevard at Laurel Terrace* (see first painting in book) and *Ventura Freeway at Hollywood Way* speak directly to the two ideas mentioned above.



THE CARL SANDBURG HOME, LOCATED IN FLAT ROCK, NC, IS PERCHED ATOP A HILL JUST BEYOND A POND. THIS IS BUT ONE VISTA OF A MAGNIFICENT 245 ACRE ESTATE WHICH INCLUDES A ROCKY STREAM, MOUNTAINSIDE WOODS, HIKING TRAILS, LAKES, PONDS, AND A DAIRY GOAT FARM.

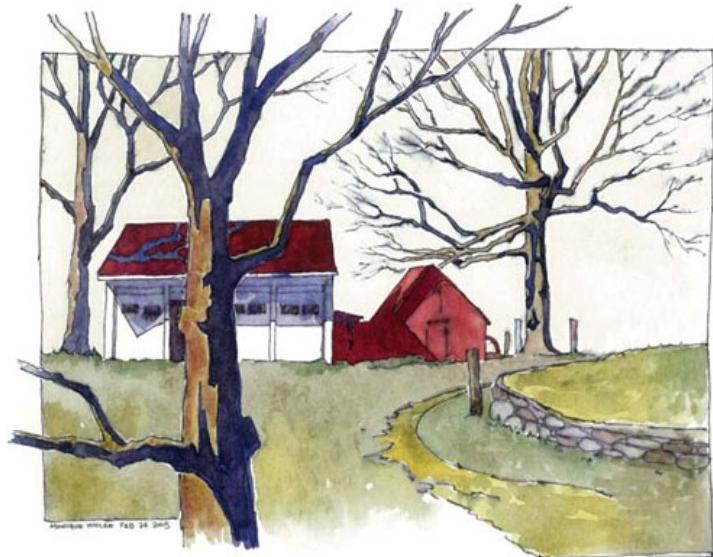
THE HOMEPLACE • Monique Wolfe

Pen and watercolor (in a watercolor journal) • 9 × 11" (23cm × 28cm)

Though I may occasionally work on location, I usually create sketches from my own photo references. I start with a pencil sketch, fine-tune it, ink it, and then eliminate any trace of pencil using a kneaded eraser. I selectively apply watercolor, sometimes glazing, working the values till I get a harmonious whole. My favorite pen is the Staedtler Lumocolor permanent pen/marker (0.4mm Superfine) because it withstands a watercolor application and will not bleed. I may select a different pen if I want some bleeding to occur during the watercolor process, as in the distant tree limbs in *The Farm*. *The Volunteers* was born out of the naturally good feeling I get when I see these sunflowers year after year. The title came from the owner. I asked if he grew them every year, and he replied, "They just volunteer." The springtime colors made it impossible to resist sketching *The Homeplace*. I have been asked why I leave some areas unpainted, usually trees or figures, to which I have to say I simply like the effect.



THE VOLUNTEERS • Monique Wolfe  
Pen and watercolor (in a watercolor journal) • 8" × 10½" (20cm × 27cm)



THE SANDBURG PROPERTY BOASTS THIS WONDERFUL FARM JUST BEYOND THE HOMEPLACE. IT IS HERE MRS. SANDBURG RAISED HER CHAMPION DAIRY GOATS, WHICH SHE CALLED THE CHIKAMING HERD.

THE FARM • Monique Wolfe  
Pen and watercolor (in a watercolor journal) • 8 × 8½" (20cm × 22cm)



THE NANTUCKET • Nancy Peach  
Charcoal on watercolor board • 32 x 24" (81cm x 61cm)

#### DRAWING IS

to art what physics is to science.

—Peter Hanks

Because it was a hot day, I did quick sketches and took photos at the docks. In my studio I used a large watercolor board to start *The Nantucket*. Referring to on-site sketches and photos, I loosely blocked in my composition while suggesting lights and darks. Next, I did a careful rendering of the lines of the boat while double-checking perspective. To add weight, I used several layers of soft charcoal for the darkest darks and a kneaded eraser to clean up the lights. The old fishing vessels and workboats have their own personalities, inspiring me to capture their true character.



MORNING MOORINGS • Peter Hanks  
Graphite • 7½" × 9¾" (20cm × 25cm)

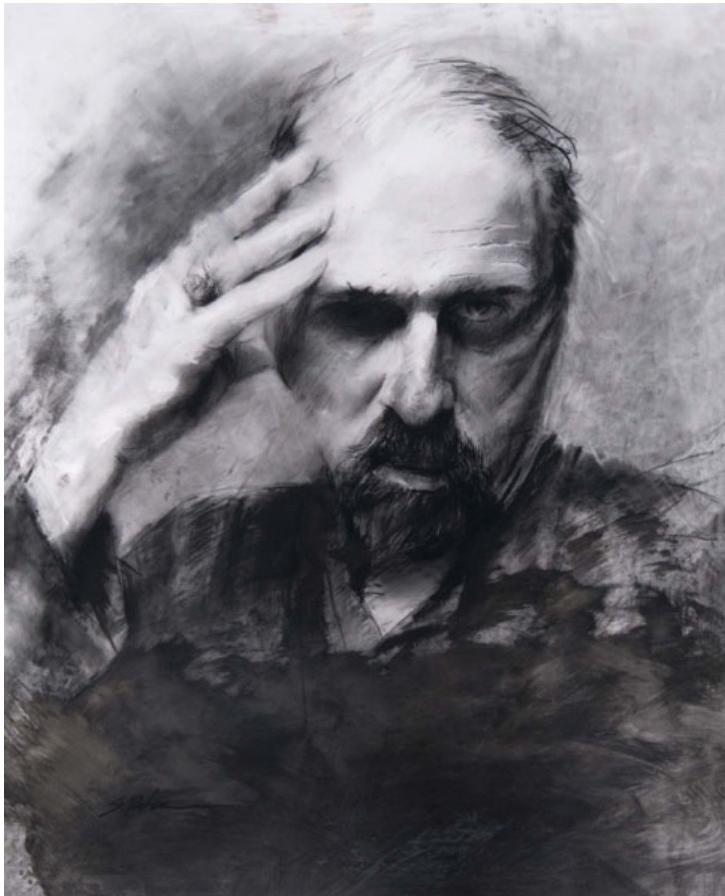
I did this studio drawing from a photograph I took of a workboat moored in St. Michaels, a town on the eastern shore of Maryland. The fresh blanket of snow and the shadows and reflections in the ice helped create a perfect patchwork of lights and darks. The image evolved by gradually building up layers of progressively softer and darker grades of graphite until the desired values were attained. I work with pencils ranging from 2H to 9B. I achieved some of the lighter highlights by indenting the paper with a nail punch before applying the graphite.

**DRAWING IS**

the most expressive medium in art today!

—Nancy Peach

## 2 Portraits



SELF PORTRAIT 509 • Steven DaLuz  
Conté and black gesso on frosted Mylar • 22 × 18" (56cm × 46cm)

### DRAWING IS

foundational. It is the most honest, raw reflection of the artist's hand.

—Steven DaLuz

I taped a sheet of 5mm frosted Mylar to a strip of white foamcore, then affixed it to the bathroom mirror with blue painter's tape. Standing to one side while looking into the mirror, I began drawing my reflected image directly onto the Mylar surface with a

sharpened black Conté pencil. Once I established the form and placement of features, I moved to a flat table to work the details from a photographic reference.



QIUANDRA 1 • Neil Mattern  
Charcoal and white chalk • 19½" × 14" (50cm × 36cm)

This is the first of two portraits that I drew of my very beautiful exotic-looking friend, Qiuandra, whom I met in my third year of high school. After much thought, I arrived at this simple yet serene pose to portray my friend, working with charcoal and white chalk. I built up the shadows and highlights with a delicate touch and sharp points on the charcoal pencils. This is a slow, tedious process, but I find it very rewarding.



HERMINIO CORTES • Albert Ramos  
Charcoal on museum board • 40 × 30 (102cm × 76cm)

This is a portrait of my late grandfather. He was one of the most interesting characters I've ever met and I miss him a lot. The drawing was done from a photograph I had taken some years previous. At the time I drew it, my grandfather was living in Spain and I was in San Francisco. As with my paintings, first I found the composition, then I sketched in the big envelope shape, drew the subject with accurate proportions, blocked in the major value shapes and finally worked on the details starting with the focal point.

#### DRAWING IS

the foundation of every good piece of art.

—Albert Ramos



**GLASSES** • Sandra Piccone Brill

Black and white charcoal (vine and pencil) on gray primed canvas • 20 × 30" (51cm × 76cm)

**DRAWING IS**

the foundation of all of my work.

—Felicia Forte

When my daughter Morgan was in her senior year of high school, she created a number of photographic self-portraits. I was particularly drawn to the photo I used to create this portrait because it so captured her personality and sense of fun. She doesn't actually wear glasses, but the way they framed those eyes of hers, with just a glint of mischief, intrigued me. I executed the drawing on a large canvas with gray ground, working first the shadows and then the highlights. I used a fine crosshatch, refining and alternately darkening and lightening as I developed the piece. I chose to use a workable fixative along the way to achieve some depth, but left the portrait largely in the midtones to preserve the softness of her youthful face.

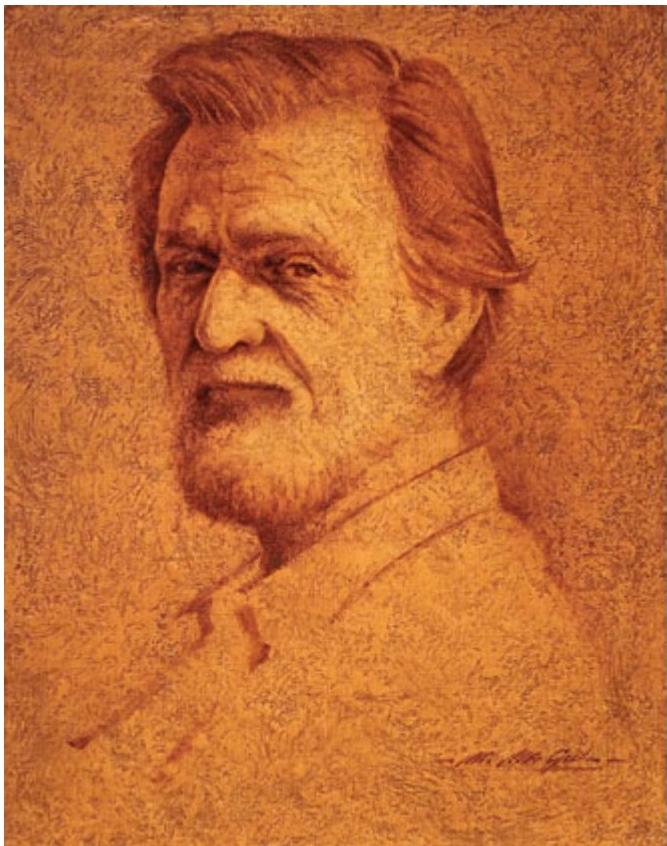


**WAITRESS** • Felicia Forte

Graphite on Strathmore 400 Series paper • 10" × 8 (25cm × 20cm)

Collection of the O'Connell family

*Waitress* is as much a self-portrait as it is a portrait of my friend and muse Keri O'Connell. For years I have supported my art by waiting tables. I met Keri while waitressing, and this drawing represents a turning point: I've hung up my apron to concentrate completely on my art. On this small piece of paper I leave a part of myself. I drew *Waitress* using a mechanical pencil with a 0.5mm lead, softness B on Strathmore 400 Series, medium. It took approximately twenty hours to complete.



PORTRAIT OF IRBY BROWN • Michael Allen McGuire  
Sienna oil wash on a toned textured white-lead ground on stretched linen • 18 × 14 (46cm × 36cm) Collection of Irby Brown

This is a portrait of my good friend and early painting mentor, Irby Brown. Irby and I used to truck out to arroyos, mesas and mountain meadows around Santa Fe to paint oil sketches on location. He opened my mind to ways of accurately viewing and interpreting the landscape through an artist's eye. At one point, we decided it might be fun to paint each other's portrait, so he painted me, then I painted him. I had intended to add color to my preliminary sepia sketch, but I liked the look and feel of the initial wash so much, I decided against adding the color layer and presented it to him the way you see it now. He still has the piece hanging in his studio.



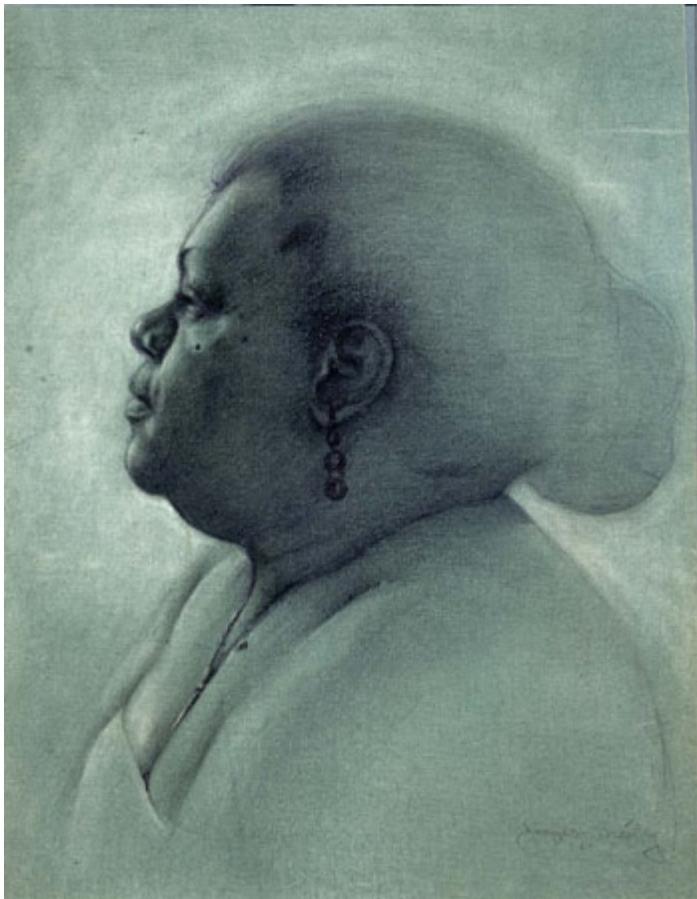
DYNAMIC SPIRIT-ENERGY IN THE TEMPORARY MATTER-STRUCTURE COMPOSITION OF SIR NICHOLAS (AKA: NICHOLAS) •  
Michael Allen McGuire  
Pen and ink on paper • 7 × 5 (18cm × 13cm)

This portrait symbolizes the physics and metaphysics of our existence. Each miraculous cell, molecule and atom participates in a magnetic dance mostly within empty space, always adjusting to each other, but not comprehending the larger entity. The portrait can only be experienced from a distance; if you zoom into these lines, dots and circles, you will see nothing but abstraction.

#### DRAWING IS

the opportunity to touch an “inch of interest” and spread it around the world.

—Michael Allen McGuire



JOU JOU • Jacques Bredy  
Pencil on toned heavy-weight bristol • 10 × 8" (25cm × 20cm)

I did this drawing from life and finished it off in my studio. The subject is my mother. I brushed a custom mixed tone, comprised of NuPastel and acrylic paint. This allowed me to pull out highlights and subtly blend tonal passages into the toned color.



TIMID • GuoYue Dou  
Charcoal on white smooth paper • 18 × 15" (46cm × 38cm)

The process started with a photograph, which developed into light sketches, and ultimately the finished piece of work. Though I used only one tone of charcoal, the blending techniques achieved the tonal differences. I paid exceptional attention to the detail of this girl's eyes, in order to express timidity through the shine of her pupils. Contrasting balances appear in the rough strokes of the door against the child's smooth face, and the pale tone of her skin surrounding the darkness of her eyes.

#### DRAWING IS

an expression of the inner soul.

—GuoYue Dou



LET YOUR FINGERS DO THE WALKING • Myrna Wacknov

Collage of phone book yellow pages, India ink, white tissue paper, watercolor and acrylic on hot-pressed watercolor paper • 30 × 30" (76cm × 76cm)

I created this painting by collaging thirty-six individual drawings that I had created with a wooden coffee stirrer and India Ink on phone book yellow pages. I layered tissue paper on top to diffuse the drawings. Finally, I drew one large portrait with ink, then painted with watercolor and gesso. I captured the images sitting at my desk, using the computer camera with the Photo Booth program. This painting is part of a self-portrait series exploring a grid format, line as a dominant element, combining multiple images and collage. Changing scale presents a whole new set of challenges.

#### DRAWING IS

the way to authentic expression. No two people make marks exactly the same.

—Myrna Wacknov



BIG ALEX • Kevin Kramer  
Graphite on white matte board • 40 × 30" (102cm × 76cm)

When drawing portraits, capturing personality is important. I take several high-definition photos and encourage my subject to act naturally; incorporating personal elements also helps. In this piece the girl is wearing her father's glasses and her own vintage dress.

*Big Alex* was inspired by the work of Chuck Close, an artist known for massive, highly detailed portraits. I composed it freehand and completed it using a 2-inch (51mm) grid system. This method allows each square to receive equal attention, and enables a degree of detail that is often lost on such large pieces.

#### DRAWING IS

a discovery of perception.

—Kevin Kramer



WET HAIR • Jonathan Jungsuk Ahn  
Charcoal • 24 × 18" (61cm × 46cm)

*Wet Hair* was done from life, my preferred method. I initiated the drawing by marking in the general proportions with a charcoal pencil. After I've marked the proportions, I work into the piece with soft vine charcoal. I finished the piece with charcoal pencils to detail focal points and better indicate the smaller plane changes on the face. After a final check, I sign and spray fix the drawing. I finished the work in one modeling session.

#### DRAWING IS

connecting with your subject through color and line.

—Shawn Falchetti



OPALINE DREAMS • Shawn Falchetti

Colored pencil and water-soluble crayon on Art Spectrum Colourfix paper • 20 × 12" (51cm × 30cm)

I completed *Opaline Dreams* from a reference photo taken with natural light, using Prismacolor colored pencils and Neocolor II crayons on Art Spectrum Colourfix paper. I blocked in the darks first with dry crayons, then blended with a wet brush. I used up to twenty layers of colored pencil to form the skin tones and gown, and the fine layering on the sanded paper helped achieve the opalescent glow that permeates the piece.

#### DRAWING IS

a unique language everyone can easily read and feel, but not fully understand.

—Jonathan Jungsuk Ahn



LITTLE JOSEPHINE • Cristen Miller  
Graphite • 6 × 4" (15cm × 10cm)

I drew *Little Josephine* from a photograph that I took of my four-month-old daughter. I wanted to focus on achieving great likeness. This is balanced by a very simplified, sketchier quality in the rest of the drawing. The face is the focal point with the highest level of detail. The farther you get from the focal point, the more the drawing decreases in contrast and finish quality. The drawing thus transitions from a tonal drawing, focusing on light and shadow, into a line drawing.

#### DRAWING IS

always at the heart of any great piece of art.

—Cristen Miller



EMERALD MAIKO STUDY • Sharon Knott

Pastel pencil and charcoal heightened with pastel on Ruscombe Mill Fox Red handmade wove paper • 20½" × 14½" (52cm × 37cm)

I love fine handmade drawing paper. It has a feel unlike machine-made paper; its texture is far less mechanical. The colors are usually more subtle and pigment-based and will not fade. In this work I am pushing the classic technique of *aux trois crayons* by using more contemporary colors and imagery. I love color—I will put anything together no matter how silly if it suits my fancy at the moment. Maiko is just that, a lovely model dressed up and drawn from life.



KAITLIN • Timothy W. Jahn  
Charcoal and white pastel on Canson Mi-Teintes paper • 23 × 15" (58cm × 38cm)

Working from photos, I established a very light line drawing to ensure correct proportions and set the composition. I massed an overall value in the shadows and recorded the highlights in their appropriate strength and intensity. The rendering began with the eyes. Once they were complete, I patiently worked out from there, finishing each individual aspect as I went along. Kaitlin is my niece, whom I drew for her beauty and innocence. In Kaitlin I see a serious and mature little girl whose intense gaze is a mixture between skepticism and giddiness. I selected the formal format of the drawing to complement the dress and poise of the sitter.

**DRAWING IS**

the language of the imagination.

—Timothy W. Jahn



LYDIA • Angela Sekerak  
Oil wash on linen • 11 × 8" (28cm × 20cm)

Every good drawing begins with a good idea. In *Lydia*, the idea was to present my subject using the simplest and most direct means possible, which, for me, meant sketching in transparent oil. To begin the drawing, I mixed a little copal medium into the oil to speed the drying time. I laid down an initial wash in a middle value, using a brush and rag. I later pulled out lights with a clean rag and laid in darks with a brush. In *Lydia*, I hoped to capture something of the model's spontaneity, beauty and genuine love of life.

#### DRAWING IS

a language, a joy and plain hard work.

—Angela Sekerak



A DAY IN THE LIFE • William Rose  
Charcoal • 21 x 15" (53cm x 38cm)

I created *A Day in the Life* faster than any work before or since. I had just hung a gallery show and needed one final piece to fill the space for an opening that evening. Working from a photo I had shot in an outdoor session the previous week, I blew through the drawing in a nearly unconscious state—three hours start to finish, using thick vine charcoal—trusting creative instincts and my hand. Erin is a compelling subject and a student of art history who deserves recognition and continues to inspire my work.

The title *Rossina's Apple* was a bit of intentional misdirection, as clearly the focus of this charcoal is Rossina's eyes. My desire in this drawing was to capture the powerful yet fleeting moment when her eyes connect with the viewer in a way that becomes nearly impossible to describe in words.

#### DRAWING IS

truth projected through the eyes of the artist.

—William Rose

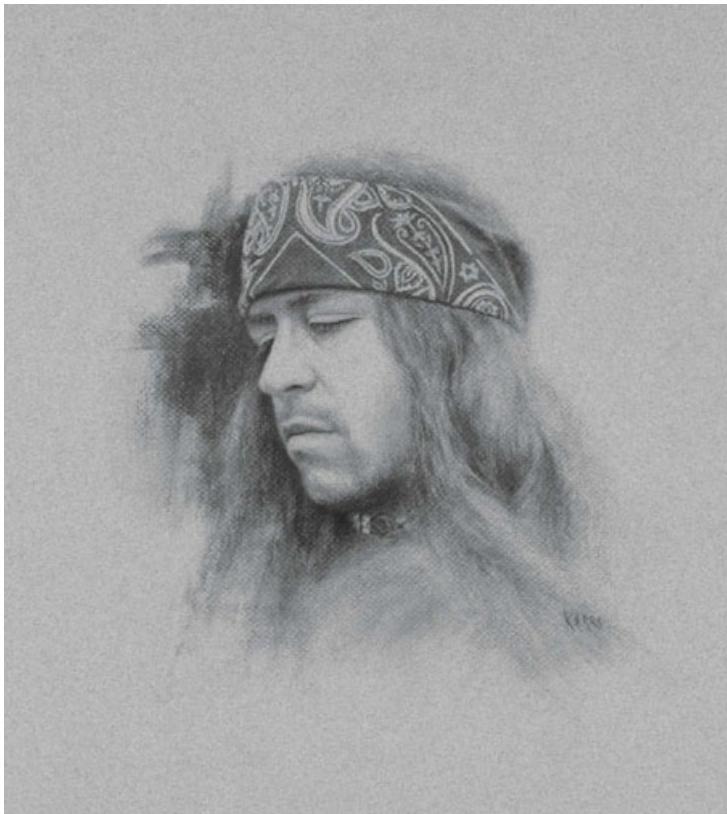


ROSSINA'S APPLE • William Rose  
Charcoal • 28 × 20 (71cm × 51cm)



HOLLEY'S PROFILE • Lee Sims  
Charcoal on Strathmore watercolor paper •  $6\frac{1}{4} \times 7"$  (16cm × 18cm)

I drew this quick portrait sketch in a weekly drawing group session. The pose was about ten minutes, and the model was an actress. She impressed me as a very determined, intelligent woman, who spoke her opinions without hesitation. The charcoal medium is bold (like her), and, when used on this textured paper, expresses her personality.



RICHIE • Kerri McAuliffe  
Charcoal • 13 x 13" (33cm x 33cm)

Richie is a musician and poet. His dominant facial features reveal his Native American heritage and reflect a quiet emotional strength. In this portrait I wanted to capture the meditative and sensitive expression of those qualities. I took a series of photographs for reference and particularly liked how the bandana reflected his personality. I used a combination of vine and charcoal pencil, a kneaded eraser to pull out lights, and a small stump for some blending.



THE PIANO TEACHER • Cindy Agan

Graphite on 140-lb (300gsm) hot-pressed watercolor paper • 11 × 7¼" (28cm × 18cm)

Capturing the piano teacher's joyous expression as she reacts to her student's performance at a recital was just as important as the techniques I used to draw her. To help get correct proportions and an accurate likeness, I often turn the portrait and reference photo upside down to force myself to see the image abstractly. I chose hot-pressed watercolor paper for its smoothness, which lends itself well to portraiture, and a drafting pencil with soft B lead. I used the end of a folded facial tissue to blend and soften and a kneaded eraser to lift highlights.

#### DRAWING IS

where it all began.

—Cindy Agan



TRANSFER MAN • Sam Collett  
Vine charcoal on Rives printmaking paper • 29 × 24" (74cm × 61cm)

I intended this drawing of the *Transfer Man* as a finished drawing and not a preparatory study for a painting. I believe that a drawing can be as much a definitive statement as a painting; it's just a different medium. The model is the person who manages the Joseph Transfer Site here in my hometown, transfer site being the local dump.

**DRAWING IS**  
my way of life.

—Sam Collett



LA MOINETTE • Marina Dieul  
Charcoal and Conté pencils • 20 × 16" (51cm × 41cm)  
Collection of J. Enrique González

The challenge in creating this drawing was to suggest a full range of colors using only four colors. I began this drawing with charcoal, working the darker places first, then introduced sanguine Conté. I used a cold red Conté very lightly in some places in the skin tones. In the shadows I added more charcoal to evoke a colder color temperature. I kept the white Conté for the lightest tones during the final steps. I played with a variety of textures, using a stump and chamois to soften much of the skin and hair, and I kept the rough grain of the paper in the foreground.

#### DRAWING IS

a medium in its own right.

—Marina Dieul



READING FANTASY • Olga Nielsen  
Pastel on toned paper • 15 × 12" (38cm × 30cm)

This is a portrait of my daughter, reading one of her favorite fantasy books. I wanted to capture her concentration, her complete immersion, in the fantasy world. I drew from life in a few short sessions and completed the drawing from memory and imagination. I like to begin drawing lightly on Canson toned pastel paper, working out the proportions with sharpened NuPastel sticks. I use the flat side of the pastels to block out the darks, eventually switching to soft Sennelier pastels as I move to the middle tones and lights.

#### DRAWING IS

a reflection on the poetry and beauty of the human form.

—Olga Nielsen



LADY WITH WHITE ROSE • Martin Bouska  
Scratchboard • 7 × 5" (18cm × 13cm)

Whenever I search for my photo references, I look into images that evoke emotions and a certain amount of nostalgia, such as this nameless beauty photographed in the last century. Creating the look of human skin on the scratchboard can pose a challenge. However, the technique is very rewarding and presents endless possibilities of textures and softness.

**DRAWING IS**

not scratching.

—Martin Bouska



A *Knowing Glance* • Mina dela Cruz  
Carbon pencil on paper • 22 × 15" (56cm × 38cm)

I created *A Knowing Glance* from a photograph I took of my niece Paula during an outdoor family gathering. I was so struck by her classic pose that I decided to compose a formal portrait from it. My goal was to keep the essence of her facial expression and to keep the viewer guessing as to what caught her attention. The strength of this drawing comes from the gradual and seamless transition of light and dark, as well as the strict observation of the form.

**DRAWING IS**  
discovery.

—Mina dela Cruz



**BACKLIT ANGEL** • Ellen E. Milinich  
Charcoal and white pastel on Strathmore paper • 20 × 16" (51cm × 41cm)  
Collection of Doug and Susan Gardner

Snapshots I've taken with my simple digital camera outdoors in natural light give me subjects I get excited to draw. After I take a series of photos, I pick one with bright highlights, reflected light and shadows. I also like those that capture an expression such as a pensive pose or element of surprise. It is about celebrating the unguarded intimacy in the subject's spirit. I begin the drawing with the right eye, then blend in the face with black and white charcoal. I also keep in mind the planes of the face and how light falls on them.

#### DRAWING IS

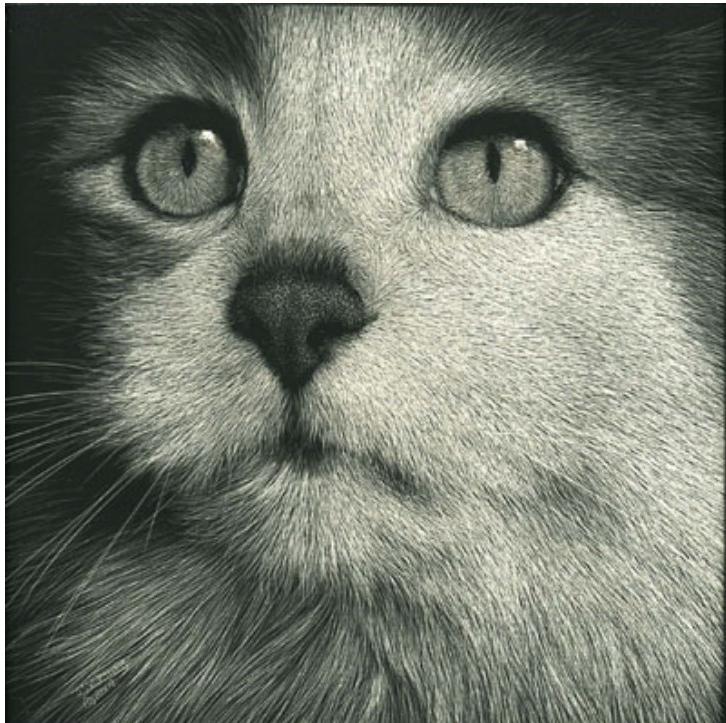
what sustains me.

—Ellen E. Milinich



COURTNEY • Ellen E. Milinich  
Charcoal and white pastel on Strathmore paper • 18 × 14" (46cm × 36cm)  
Collection of Nick and Crystal Milinich

## 3 Pets



GARTH • Diane Versteeg  
Scratchboard • 3½" × 3½" (9cm × 9cm)

Garth is one of my cats. He insists on climbing into my lap and sleeping with his head on my chest while I work on my scratchboards.



WAIT...WHAT WAS THAT?!! • Donna Krizek  
Pastel on chain laid paper • 18 × 16" (46cm × 41cm)

Pastel paper, specifically chain-laid texture, provides an opportunity for pointillism. Pastel applied only on the peaks of this texture allows the valleys to remain empty, showing the color of the paper. Sometimes the valleys are filled as well. Sometimes the valleys are full and the pastel is removed from the peaks, so specks or points of pure color next to each other juxtapose and vibrate visually. This vibrancy facilitates and represents ever moving life. You've seen it: a dog stopped in his tracks, working his nose finding something in the air....

#### DRAWING IS

a gathering and a manifestation on the page.

—Donna Krizek



CLEO • Thomas Key  
Conté and chalk pastel on Strathmore toned paper • 12 × 18 (30cm × 46cm)

I drew my girlfriend's pet terrier Cleo (short for Cleopatra) from a photograph since, sadly, the dog had passed away about a year before I did the drawing. She provided me with several reference photos and I liked the way, in this one, Cleo was in a prone position looking right at the viewer. I tried very hard to capture the dog's playful personality in the eyes, and I enjoyed the challenge of dealing with textural details such as the fur, paws, ears and whiskers. The most difficult elements to balance were the bedspread she was lying on and the dark background. I felt that a dark tone behind the very bright subject matter would really make the dog pop forward in space and accentuate her dark eyes, but it took some work to get there.

#### DRAWING IS

the raw essence of the subject distilled down to its simplest, most direct form.

—Thomas Key



READY YET? • Shirley Stallings  
Colored pencil • 13 × 14" (33cm × 36cm)

Over the years the content of my drawings has ranged from wildlife to still life and everything in between. However, my favorite subjects have always been my family, human or otherwise. Anyone who knows pugs will recognize the expression in *Ready Yet?*. I do all of my work from photographs, but, as I look through my photos before starting a new drawing, I am looking for inspiration, not for the perfect photo to copy. Although colored pencil is a slow medium and therefore often dependent on photographic references, I want my art to go beyond and say more than the image that inspired it.



ISABELLA • Christine E.S. Dion  
Colored pencil on Fabriano Tiziano pastel paper • 5½ × 5½ (14cm × 14cm)

Using an unconventional dramatic angle, I took approximately one hundred photos of Isabella, as she rested on my kitchen floor. Natural lighting provided a soft range of values. After sketching the details, I transferred the image to pastel paper and began to flesh out the lightest values first to maintain their brightness. Using sharp Prismacolor pencil tips, I built up multiple layers of colored pencil. Fabriano Tiziano pastel papers work well for my animal portraits because their color beautifully enhances the rich colors of the animal's fur, and the textured surface readily accepts the multiple layers of colored pencil.

**DRAWING IS**

my way of celebrating God's beauty in everyday life.

—Christine E.S. Dion



SOMEWHERE IN THE DISTANCE • Julie Bender  
Pyrography on maple wood • 12 × 16" (30cm × 41cm)  
Collection of Raymond and Terry Norton

I usually start my drawings from life and, if need be, finish them with a number of photographs as reference. I drew my niece's pet Ollie, a Mini Rex rabbit, from a photo I took in Georgia. I did the upper background, a spruce tree, from life in Ohio. The sanded surface of the Colourfix primer allows me to apply more layers of colored pencil, and the board bears up against the pressure of the pencils. I enjoy drawing portraits of people and pets. I try to catch a little of their inner personality. It's always a challenge, and I never get bored!

#### DRAWING IS

a necessary part of my life.

—Kathleen Montgomery

Inspired by a poignant photograph, I wanted *Somewhere in the Distance* to awaken the viewer's senses by attempting to make a visual distinction between past and future. I imagine the pensive horse reflecting on her earlier, adolescent days as she journeys into her more promising future. The detail achieved in my work is distinguished by tiny heated instruments that, once touched to wood, gradually darken it, bringing about its varied sepia tones and realistic quality. Light-handed strokes and smooth, subtle shading are evidenced in the dappled coat and the wrinkles throughout her tucked neck. I characterize my technique as "painting with heat."



OLLIE • Kathleen Montgomery

Colored pencil on 100-percent acid-free mat board coated with Art Spectrum Colourfix primer • 9 × 6½" (23cm × 17cm)

Collection of Genevieve Wilson



DOGS DOZING • Donna Krizek  
Charcoal on laid paper • 18 × 24 (46cm × 61cm)

It is the task of the artist to find order in chaos, so let's consider an economy of order, effort and delivery. The assignment is a drawing of three big white dogs, Samoyeds, one male, two females, each one unique, yet all three just big white dogs. Now this charcoal drawing, rendered completely from life, must be spontaneous because their nap isn't going to last long. If I choose a white paper and, say, viewed the anticipated result in the form of a digital histogram, the assignment would already be 87-percent accomplished by the paper itself.



MANKA • Lisa Gleim-Jonas  
Vine charcoal on ivory Lana paper • 18 × 20" (46cm × 51cm)  
Collection of Jon and Dana Lebkisher

Manka is a beautiful and large chocolate Labrador retriever. A gentle giant, Manka sat very

patiently for the photo shoot. With detailed portraits of dogs, I always work from my photos for obvious reasons. Aside from getting the right shot, I can meet the dog and observe his mannerisms. I have been creating portraits of dogs for their families for over ten years, and I can say that no two are ever alike. In a front view I pay close attention to their eyes because their eyes are what really distinguish them from other dogs of their same breed. The eyes tell their story.

#### DRAWING IS

like breathing. It is a natural extension of myself that I can't imagine not doing!

—Lisa Gleim-Jonas



FIVE SITTINGS WITH SAM • Joel Carson Jones  
Charcoal on sky blue Canson Mi-Teintes paper • 12 × 9" (30cm × 23cm)

This portrait was a surprise for my wife. It's of our dog, Sam, the third part of our family. After not rendering a drawing for years, I was also surprised. I'm predominately a still-life painter, and I thoroughly enjoyed the process that spanned five days. I began working from a series of photographs only to realize my drawing looked cold and calculated, like a

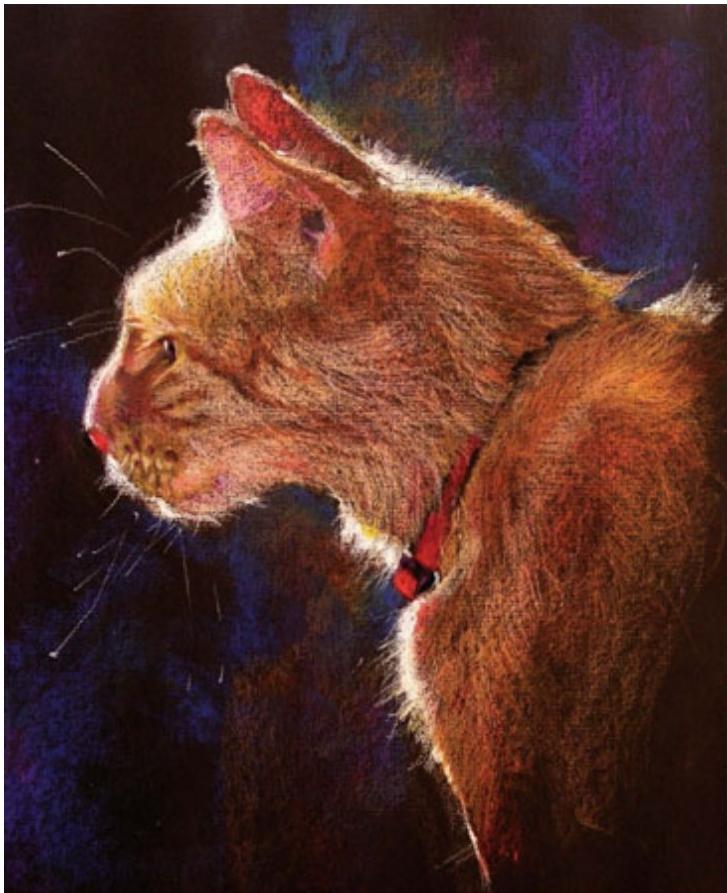
contrived pet portrait. The final two sittings I worked with Sam as my live model. He presented his raw emotion and endearing nature that I was more able to capture.



CONTEMPLATION • Cindy Agan

Graphite with black colored pencil on 140-lb. (300gsm) hot-pressed paper • 11 × 6½" (28cm × 17cm)

It was important to the composition that the contrast between the light and dark values be great. But, despite my best efforts, I could not achieve that with the B lead in my drafting pencil alone, so I added black colored pencil to the deepest values. For the fur, I drew negatively around the ends and tips of the overlapping hairs and used electric and kneaded erasers to lift the whiskers and create highlights. I used a pastel blender (soft sponge mounted on a handle) and facial tissue to soften the fur. I used crosshatching for the simple background.



ROSIE'S GAZE • Shelley Gorny Schoenherr  
Oil pastel on Strathmore 500 Series charcoal paper • 22" × 18" (56cm × 46cm)

**DRAWING IS**

everything!

—Jennie Norris

Sitting directly between me and the setting sun was Rosie, the resident alpha cat of the neighborhood. I was inspired to tell the story of the dramatic halo of backlighting illuminating his fur and glowing through thin cat-tissue. (Yes, Rosie is a guy, which impacted the way I presented the image.) The story needed contrast, high value and glowing color, so in some areas I employed myriad light layers of oil pastel, scumbled one over the other on the textured paper, much like an oil painter uses glazes. In other areas I preferred to leave the paper fully exposed, respecting the notion that a drawing is, after all, “of the paper” as well as from the artist’s soul. The illuminated fur, the last layers of lightest lights, were my final joy to render and the exclamation point at the end of the sentence.



HORSE WITH NO NAME • Jennie Norris

Graphite on 300-lb. (640gsm) hot-pressed watercolor paper • 13 × 19½" (33cm × 50cm)

I created *Horse With No Name* from several photographs taken of this horse. The close cropping is intended to capture the intimacy and intensity of his stare, without distraction. I work by layering from light to dark with a variety of pencils ranging from 6H to 9B. I always leave the white of the paper and rarely use erasers. I use 300-lb. (640gsm) hot-pressed watercolor paper because the weight of the paper holds up well under the layering. My favorite subject to draw is wildlife. I strive to capture the details in my subjects, which inspired me to draw them in the first place.

By studying their mark making,

**DRAWING IS**

the truest view of an artist's soul.

—Shelley Gorny Schoenherr



THE HAND THAT FEEDS ME • Sueellen Ross  
India ink, watercolor and colored pencil • 8 × 8" (20cm × 20cm)  
Collection of Nancy Kludt

I love it when you pet a cat, and it responds to you by pressing its head up into the cup of your hand. This cat, and the hand, belong to a friend of mine who sends me many photographs of her pets. I've emphasized the cat by finishing it with India ink, watercolor and colored pencil, while using only Sienna colored pencil for the hand. I start with a graphite pencil sketch. Using a Rapidograph pen, I add India ink for my darkest values, then paint in areas with watercolor, going from dark to light. I soften, texturize and highlight with colored pencil.

#### DRAWING IS

the most important element in every piece of art that I do.

—Sueellen Ross



IN YOUR FACE • Bill Shoemaker

Colored pencil on 140-lb. (300gsm) Arches hot-pressed paper • 12 × 17 (30cm × 43cm)

My reason for creating a drawing from a personal photograph of a pair of green-tipped macaws was that the composition moved me. The diagonal movement of the macaw on the left invading his tree mate's space made for a certain tension that I felt could become an exciting composition. My detailed drawing technique requires first taking the effort to create good reference materials. I start with a contour drawing and many vellum overlays to work the feather groupings to satisfaction. I chose Arches hot-pressed paper for the support because it allowed enough tooth and a fine degree of whiteness. I used Prismacolor Verithins in the underdrawing to give the piece its deep value. I finished with creamy Caran d'Ache Luminance pencils.

#### DRAWING IS

a source of contentment, despite living in a complex world.

—Bill Shoemaker



CALICO GIRL • Melanie Fain

Solar etching with watercolor on white Rives BFK paper • 5½ × 7¼" (14cm × 18cm)

I draw from photographs. Inspired by the character of my subject, I envision that spirit distilled to its strongest emotional elements. I use a solar etching process, avoiding toxic chemicals and acids. I place the prepared drawing on a UV-sensitive plate and expose it to UV light. The UV light hardens the plate, leaving the line area soft. I then place the plate in a water bath and gently scrub it, washing away the soft areas creating the linework. I then ink the plate, wipe it, and place dampened paper on top and roll it through a flatbed press under pressure. The resulting image is an etching. I repeat the printing process for each print. The edition must be limited as the plate wears with use. I hand-tint the etching with watercolor, and sign and number it.



A DRIVING FORCE • Cathy Sheeter  
Scratchboard art on Ampersand Scratchbord panel • 10 × 8" (25cm × 20cm)

I created this work using the direct engraving process of scratchboard, scraping away black ink to reveal the white clay layer below. My primary scratching tool is a surgical scalpel, which leaves very fine lines. I usually work from photo references and was attracted to this Friesian stallion's dramatic flowing mane, though I took artistic liberty to also add a flowing forelock. I try to create work that brings the viewer into the image and engages them to take a closer look at all the tiny scratches that make up the work and all the different textures.

#### DRAWING IS

creating drama with darks and lights that engage the viewer's senses.

—Cathy Sheeter

## 4 Still Life



Alyona Nickelsen

SUMMERTIME • Alyona Nickelsen  
Prismacolor colored pencil on white Stonehenge paper • 13 × 9" (33cm × 32cm)

Summer was always my favorite time of the year, especially back in the Ukraine, where we had plenty of winter weather. One day, during a wonderful summer afternoon, I heard the tune that has become my favorite, "Summertime." Not knowing the language at that time, the strangely emotional song and the voice of Billie Holiday touched my heart. Many years later, here in California, an afternoon glass of cold water with a hint of lemon and the

familiar tune refreshed my memories. The words are clear to me now and unveiled the story behind the song that stirred my emotions.

#### DRAWING IS

a refined snapshot of the artist's vision.

—Alyona Nickelsen



FRESH PICKED • Debbie Daniels

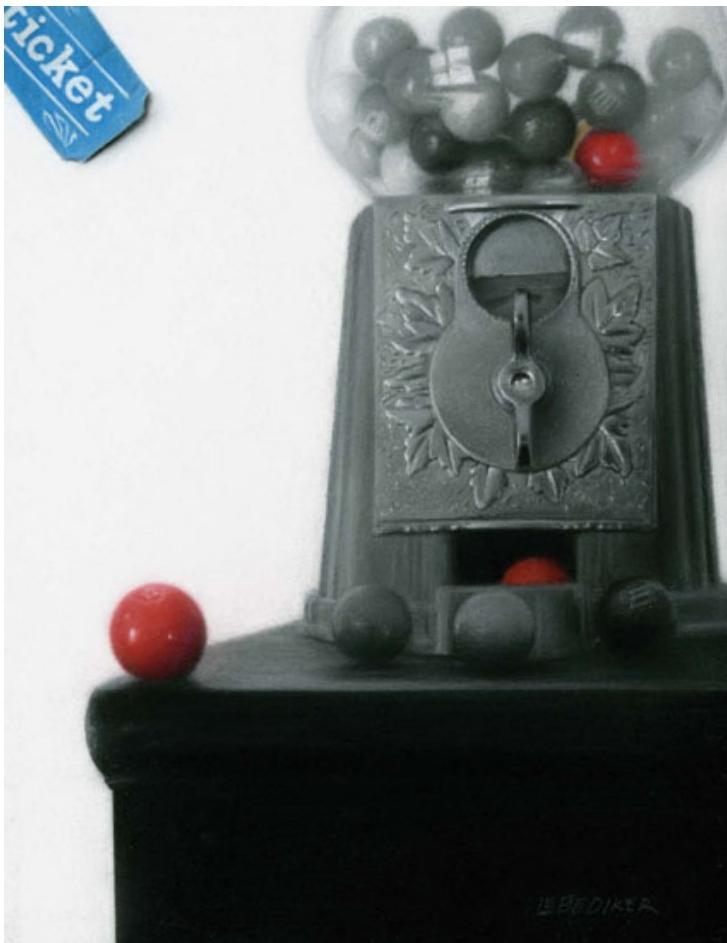
Graphite on museum board • 9½" × 20" (24cm × 51cm)

I drew the pears in *Fresh Picked* from a photograph taken late in the afternoon in direct sunlight. I drew the basket from life in order to capture the details of the wood that did not show up in the photo. I used a range of pencils from 2H to 6B, keeping the pencils very sharp. I always complete a line drawing of my composition before putting in value so that I can get the correct size, proportion and placement of the subject matter before investing too much time adding value. Because graphite smudges so easily, I begin adding values in the top left-hand corner and work my way down to the bottom right-hand corner.

#### DRAWING IS

foundational to any great artwork.

—Debbie Daniels



JACKPOT • Jeremy Lebedik  
Charcoal pencil and pastel pencil • 10 × 8" (25cm × 20cm)

I came up with *Jackpot* while on vacation with my family. My son won tickets in an arcade and then used them to purchase a gumball machine. I incorporated a *trompe l'oeil* element for the ticket and a selective use of color to make it appear as if it is tucked into the matting. Once I arranged and settled on a composition, I worked from my photo very slowly. I primarily used a 6B charcoal pencil, very lightly filling in a value slightly darker than the actual values. I then used a white charcoal pencil to build correct values. To achieve realism, I look for “abstractions” within objects and focus on those rather than the objects themselves.

#### DRAWING IS

...continuously correcting mistakes.

—Jeremy Lebedik



KEYS TO VALUE • Robert Carsten  
Marker on Stonehenge paper • 29 × 18" (74cm × 46cm)

Keys are rich in meaning and mystery, symbolically possessing power to open doors to knowledge. The title, a double entendre, refers to both the value of acquiring knowledge, and to possessing the knowledge of values as key to a drawing or painting. To thoroughly explore ranges of value in my subject, I used a series of rectangles, triangles and diagonal lines to turn larger shapes into smaller ones, enabling more tonal variation. I created most of the keys by leaving some of the negative space of the white paper showing through.

#### DRAWING IS

meditation on our connections to, and belonging in, our world.

—Robert Carsten



YES • Jaye Schlesinger

Pastel on Wallis museum board • 8 × 8" (20cm × 20cm)

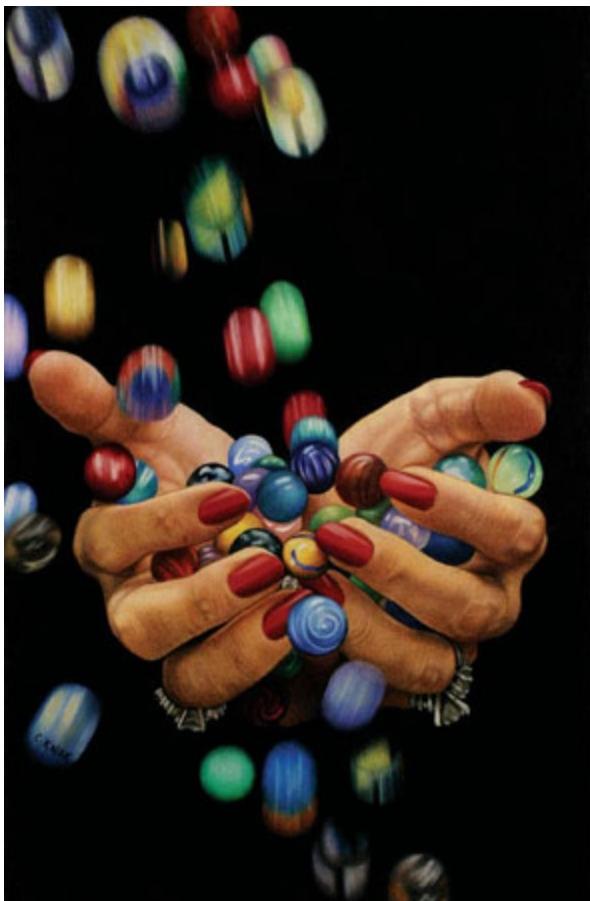
Yes is one of a series of ten small pastel drawings inspired by a pair of painted freight elevator doors that impose themselves prominently on an interior wall of a studio loft in Soho, New York, where I worked for one month. I was interested in the surface texture and the array of marks that represent many years of indoor weathering. My focus on the minutiae of dents, cracks, stains and dirt embedded in thick layers of dripping paint coincided with my desire to push the limits of pastel as a medium to represent fine details. In this particular drawing, I thought the freshness of the child's drawing, on a Post-it note, contrasted nicely with the aged and battered door. I worked on site, but also took reference photographs to work from later.



FLAME • Cynthia Knox

Colored pencil on smooth bristol paper • 16½" × 10½" (42cm × 27cm)

This piece was inspired by a photo shoot at the Rock of Cashel in Tipperary, Ireland. My sister-in-law Janet gave us a tour of the grounds, but it wasn't until we went looking for ice cream that we saw this beauty alongside the road. I snapped the shot, enhanced it in Adobe® Photoshop®, and returned home to New York to sketch it out on smooth bristol paper. My technique involves bright colors and heavy burnishing to create a painterly effect. A dense black background may be achieved by layering black, red, indigo blue, and more black colored pencil on white paper.



LOSING HER MARBLES • Cynthia Knox  
Colored pencil on smooth bristol paper • 16 × 10½" (41cm × 27cm)

This piece was inspired by a photography assignment to freeze motion in midair. My daughter Abby poured the marbles into my hands, and my daughter Katharine took the picture. After repeated attempts and marbles bouncing out of the bucket below, we finally had our shot. I sketched this out and slowly built up color by burnishing layer upon layer until it was saturated enough. This piece appears to reflect a situation out of control, but I have found that God has always been there to catch those marbles and restore peace and order in my life.

**DRAWING IS**

an expression of worship for me.

—Cynthia Knox



TEDDIES BY CANDLELIGHT • Mike Nicholls  
Graphite on Canson bristol paper • 7½ × 8½ (19cm × 22cm)

*Teddies by Candlelight* was an opportunistic photo taken during an eighteen-hour power outage. It combined wonderful candlelight reflections, ribbed glass, wood grain and fur, all things I'd never attempted since I took up drawing in September 2009 (self taught). My drawings take about six weeks, so working from photographs is a must. I begin by lightly mapping shapes, then use a variety of pencil grades to convey a sense of photorealism, adding tonal change and texture, building successive layers, blending where appropriate, using a kneaded putty rubber to create depth, and of course the obligatory age-related magnifying glass!

#### DRAWING IS

therapeutically addictive and totally absorbing.

—Mike Nicholls



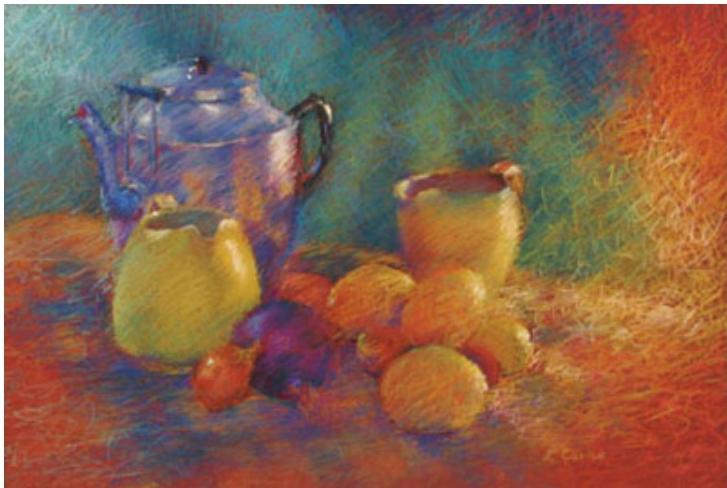
PRIMROSE AND WOOD TOP • Scott A. Williams  
Colored pencil • 12 × 16" (30cm × 41cm)

*Primrose and Wood Top* is part of an ongoing series that combines everyday objects from my house with floral specimens found in my yard. I arranged the flowers simply in natural light on a maple table that belonged to my father and grandfather. I did this drawing from direct observation and from photos of the flowers. I used a variety of lightfast colored pencils, a solvent to dissolve initial layers of pigment, and scratching-out. My use of cross-contour linework to resolve the forms is influenced by my interest in wood engraving and egg tempera painting.

#### DRAWING IS

a synthesis of keen observation, sympathetic materials and personal vision.

—Scott A. Williams



THE DANCING LIGHT • Louise Corke  
Pastel on Art Spectrum Colourfix terra-cotta paper • 11 × 16½" (28cm × 42cm)

I drew *The Dancing Light* from an arrangement that I set up for my students. Initially I worked from life, but I completed it from a photo. Right from the outset I wanted to portray the movement of light across the subject. Warm light from a lamp flooded one side of the table and a cool light filtered through the window on the other side. I think of it as a game to find out what the light is doing. As I sense the movement of light rays flowing across the subject, I render these as small scribbles tumbling in many directions touching the elements, sometimes with a strong brilliance, sometimes with a soft kiss and other times as a slight suggestion and often with a surprise touch to something less obvious. The rhythmic movement of a scribble allows for a delicate portrayal of the game the light is playing. In this case, the two opposing light temperatures and directions provided me with added excitement.

#### DRAWING IS

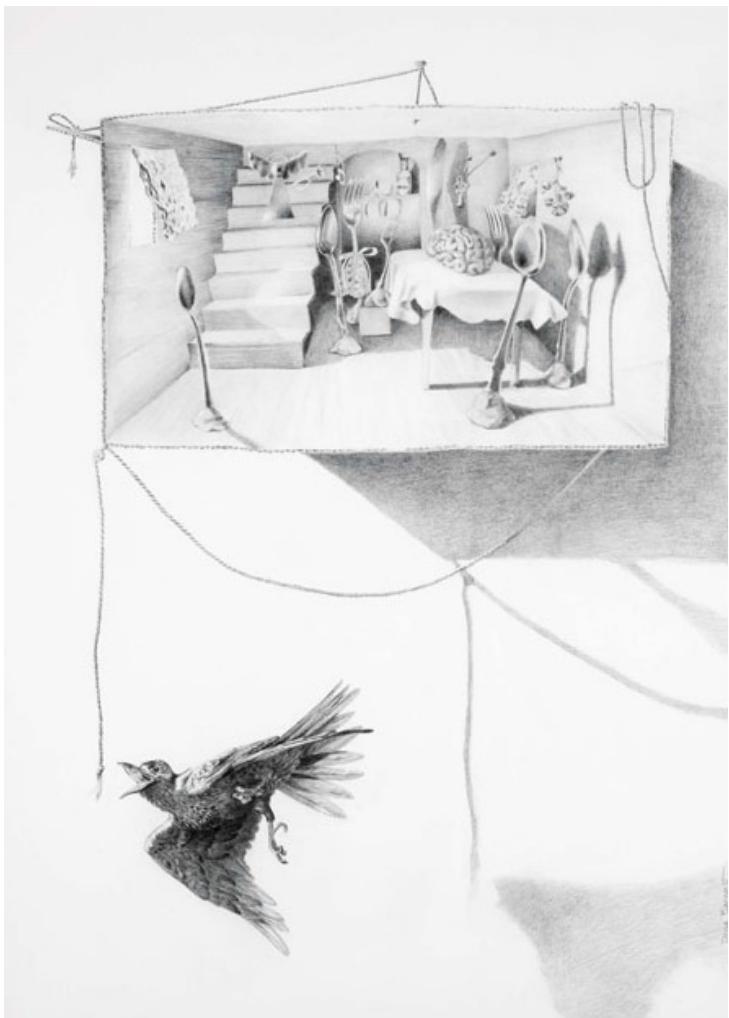
a translation of my insights into a visual reality.

—Louise Corke



A LOVE STORY • Timothy W. Jahn  
Charcoal and white pastel on Canson Mi-Teintes • 20 × 13" (51cm × 33cm)

The Moroccan lamp and cloth sparked the idea for this drawing. *A Love Story* is showing you a collection of prized possessions of a well-traveled man. In the center is his most cherished memory: the photo of his beloved. As the concept for this drawing developed, I added different objects to give depth to the character. I did a very light line drawing to solidify the composition. I next observed and recorded the most extreme values, then carefully massed in the highlights and patterns of shadow. This helps make rendering each object a bit easier, as the direction of the light and the parameters under which I will execute the drawing are clearly established.



EDEN BOX • Dona D. Barnett  
Graphite pencil • 28 x 20" (71cm x 51cm)



WEATHER WORN • Michael Dumas

Graphite on Strathmore bristol paper • 6½" x 9½" (16cm x 24cm)

I made my observations for *Weather Worn* while traveling along the Ring of Kerry in Ireland. This wheelbarrow's texture, formed by age and use, seemed to me to tell the story of its personal history. Fast-moving clouds and shreds of sea mist created a shifting light, which would momentarily spotlight some portion of the scene or another. To re-create this effect, I paid special attention to the contrast of values. I also introduced patterns of graded tone, free of objects or indications of surface, purely to convey the mood I experienced on location.

After carefully setting up a still life, I spent nearly twenty-five hours drawing this enigmatic scene. It is symbolic of an idyllic time in our family. I added the crow later, using Carel P. Brest van Kempen's *Two Stories--Common Nighthawk* as a model (by his kind permission), combining it with photo references and simple observation. The crow represents Folly. What will happen when the crow nabs that string? Human relationships lie in delicate balance!

#### DRAWING IS

a means of touching the invisible.

—Dona D. Barnett



QUILL & SOUL • Kristen M. Doty

Colored pencil on Soft Umber Art Spectrum Colourfix paper • 14½" × 19" (36cm × 48cm)

*Quill & Soul* is inspired by my passion for calligraphy. The title alludes to the idea that artists of all types must dip into their very soul to create. I set up this still life on a board set atop my drafting chair seat. With the sun at a low angle providing the light source, I was able to spin the arrangement around, creating interesting and varied shadow effects.

Gerbera daisies always make me feel happy with a special childlike glee, as they remind me of the illustrations in a favorite children's book. When the sunlight illuminates these flowers, it is simply breathtaking.

For both pieces, I created a drawing on tracing paper and transferred it to the Art Spectrum Colourfix paper using white Saral transfer paper. I established all the whites first and then the darkest darks. In *Quill & Soul*, the paper's tooth prevented a fully saturated dark of the ink in the well, so I used a small bristle brush to scumble the color down into the paper tooth in that area. In *The Gerbera Forest*, the Burnt Umber paper color served as my darkest dark. I gradually built up layers of color with sharp points of soft wax-based colored pencils.

#### DRAWING IS

a wonderful experience and a whole new way of seeing.

—Kristen M. Doty



THE GERBERA FOREST • Kristen M. Doty

Colored pencil on Burnt Umber Art Spectrum Colourfix paper • 24¾" × 18¾" (63cm × 48cm)

## 5 The Human Figure



THE PASTRY CHEF • Sydney McGinley  
Conté pencil, soft pastel and PanPastel on Wallis paper • 30 × 20" (76cm × 51cm)

The model seated in her mother's chair had just graduated from pastry school, a mid-life career change. I altered my digital photograph of this moment in Adobe® Photoshop®. I then designed the composition on a golden section grid I had drawn on my paper. The head,

hand and scarf are the areas of interest. I started there, using color. When these spots of hue were done I realized the painting was complete. The solitude of the marks left exposed is the architecture of the creative process for the viewer to ponder.

#### DRAWING IS

the soul of the artist imprinted like a fingerprint in each creation.

—Sydney McGinley



LOST IN THOUGHT • Cristen Miller  
Charcoal • 13 x 9" (33cm x 23cm)

I did *Lost in Thought* from a photograph using a 6B charcoal pencil. I created the value by overlapping light layers of charcoal without any blending or smudging. I wanted to focus on capturing the subtle value changes, as the light and shadow reveal the structure and anatomy of the back. Creating a sense of depth was also important to me, not only between figure and background, but also within the figure itself. Forms closest to the viewer have

higher contrast and crisper edges, while those moving away decrease in value contrast and focus.



PENSIVE • Olga Nielsen  
Pastel on Canson toned paper • 19" x 15" (48cm x 38cm)

Drawing from life lets me explore the subtle play of light and shadow on the forms of the body that sculpt the figure with light. Many of my drawings are preliminary studies for sculptures. I did this drawing during a three-hour open studio session at the art center, where I'm also an instructor. I start drawing with a light touch, using sharpened NuPastel sticks, on toned Canson pastel paper, establishing composition, proportions and gesture. Then I add soft pastels as the drawing progresses from darks to middle values to lights.



UNIT OF FAMILY • Randy Simmons  
Charcoal on toned paper • 48 × 144" (122cm × 366cm)

Working from my own photographs, I create mostly life-size, realistic, figurative drawings with the subject matter of family and social issues and political themes. I draw on a toned paper, using vine charcoal, charcoal pencils and a variety of soft and hard erasers to create tones. Most of the models are family members or myself.

**DRAWING IS**

art stripped to its bare bones.

—Randy Simmons



SELF PORTRAIT • Randy Simmons  
Pastel and charcoal • 30 x 22 (76cm x 56cm)



PROTECTED • Suzy Schultz  
Watercolor, graphite and charcoal on watercolor paper 22 × 30" (56cm × 76cm)



GUARDIAN • Suzy Schultz  
Graphite on vellum • 14 × 11" (36cm × 28cm)

I have been drawing and painting birds' nests for a few years now. I began with the nest as the main subject, and then started depicting women holding birds' nests, then women with nests on their heads, then men with nests on their heads, and then, finally, men holding birds' nests. The nest is symbolic of home, shelter, refuge. I am not always sure why I paint them, but perhaps it is a longing for my place in the world, the place where I am sheltered, my refuge. Nests are normally associated with women, primary nurturers. But in *Guardian* I wanted to have a man holding a nest. I like the tension between the fragility of the nest and the strength, the protective nature, of the man. *Protected* was a preparatory drawing for a solar plate etching.



ANNA • Janet S. Kohler  
Graphite on Strathmore acid-free paper • 14 × 11" (36cm × 28cm)

I did this twenty-minute drawing of Anna on Strathmore acid-free paper during a weekly life-drawing session. I frequently use a soft 2B woodless graphite pencil for these quick drawings in my sketchbook. I was working with the elements of line and value with my students and wanted to bring an example of crosshatching and the way to move from line to value to the next class. This drawing clearly illustrates the concept of line, gestural line, the purpose of directional line, and the buildup of crosshatching lines to create value ranges.

using confident marks, whether soft or aggressive, calligraphic or animated, to convey the mood or personality of the subject.

—Janet S. Kohler



NINE MONTHS 1 • Suzanna Schlemm  
Graphite on paper • 15½" x 12 (40cm x 30cm)

These are self-portraits of a very pregnant self. I was at the end of my ninth month and in awe of the amazing metamorphosis I was going through. How come my body knew exactly what to do with no participation of my conscious mind? I felt like a walking miracle and needed to understand more deeply and register the experience of pregnancy. So I took some pictures of myself using the autotimer and a mirror and drew from them, eight drawings in all. Through my body I realized the incredible intelligence in me, and that this intelligence is not any less valid just because it is not intentional or conscious ... a lot like drawing, actually. I gave birth one week later.

#### DRAWING IS

the most intimate, pure and honest form of experiencing the world. For the artist, to draw is to undress.

—Suzanna Schlemm



NINE MONTHS 2 • Suzanna Schlemm  
Graphite on paper • 15¾" x 12 (40cm x 30cm)



NINE MONTHS 3 • Suzanna Schleemann  
Graphite on paper • 23½" × 15¾" (60cm × 40cm)



RECLINING NUDE • Lucille Rella  
Mixed media, acrylic paint and Conté pastel pencils on gessoed paper • 18 × 24" (46cm × 61cm)

I created *Reclining Nude* using a live model in a studio setting. I prepared a textured background that was neutral in value. I coated drawing paper with white gesso. Once the

gesso was dry, I applied a mixture of gray acrylic paint and placed plastic wrap over the wet paint. After five or ten minutes, I removed the plastic to reveal the resulting mottled effect. Once the background was dry, I made the drawing on top of this surface using Conté pastel pencils. This process added visual interest to the overall appearance of the nude form.

#### DRAWING IS

the act of making a simple mark on paper, with a chance that this action may culminate into an exciting work of art.

—Lucille Rella



SALSA • Connie Chadwell  
Charcoal • 11 × 12" (28cm × 30cm)



JIVE • Connie Chadwell  
Ink • 5 × 12" (13cm × 30cm)

Initially, I tried drawing dancers from life as they tangoed or two-stepped across the floor, but these frantic early attempts have evolved into memory drawings. I really concentrate on the performance, so the energy and expressiveness of the dancers stay with me when I return to my studio. Ink is a great medium for gestural work—knowing it can't be erased lends the freedom to just go with it, as in *Jive*. Although *Salsa* is more "finished" than *Jive*, it also began as a light gesture drawing in charcoal, which I then worked over and fleshed out with charcoal pencil. As I worked on the drawing, I was remembering the intensity of the dancers.



WILLIAMSBURG SOLDIERS • Laurin McCracken  
India ink on steel pen on bristol paper • 22 × 28" (56cm × 71cm)

This drawing is from a photograph taken by my daughter on a family trip to Williamsburg. I saw the photo and asked if I could use it. One of the things that attracted me to the image was the repetition of the major elements: the vertical lines of the weapons and the rhythm of the soldiers moving from left to right. I used an old-fashioned steel nib in a wooden pen holder and India ink over a very detailed pencil drawing. I inked the dark fabric as a collection of fine lines rather than a flat wash to better depict the coarse fabric. I share a favorite quote from Albrecht Dürer: "The more accurately your work represents life, the better it will appear."

#### DRAWING IS

the essential effort by which we transfer what we see into our art.

—Laurin McCracken



PLANTATION FAMILY • Bill James  
Graphite on illustration board • 15 × 25" (38cm × 64cm)

This rendering is all about using contrast to create design. I created it using three different photographs. First, I positioned the people on the surface to form a pleasing design. I then used dark areas to form the sides of light areas, such as the man's hat and the top of the tents. I left other areas lighter and unfinished to draw more attention to the man's face, which is the center of interest. Examples of this can be seen in the bottom of the man's jacket and the skirts of the two girls on each side of him.

#### DRAWING IS

the foundation that makes any rendering or painting in any media successful.

—Bill James



WHITE MASK • Steven DaLuz

Charcoal on Rives BFK paper • 30 × 22 (76cm × 56cm)

I began this drawing from life, then completed it from multiple photo references. I used charcoal pencils and compressed charcoal to establish and model the form. Then I used a soft sable brush in the darkest areas to pull in soft midtones. I used a kneaded eraser to model the mask, and both charcoal and an eraser to establish a “ghost” image over the main figure.



BEHIND THE EIGHT BALL • John Howard

Graphite with acrylic application on natural white drawing paper • 38 × 50" (97cm × 127cm)

This haunting childhood memory is a view from the kitchen of our home that was attached to the family business. I wanted to create the tension of contrasting dynamic diagonal forms, to present an environment where anything can happen. I started with delineated gestural contours using 2B, 4B and 6B woodless graphite pencils,  $\frac{1}{2} \times 3$  (12mm × 76mm) graphite blocks, and pure graphite powder applied by finger or a wide watercolor brush. Then, using many crosshatching techniques with graphite pencils and blocks, along with a kneaded eraser, I focused on the forms created by the common light source to render the veiled face, the gnarly hands, the contrasting textures, and the perspective of the cast shadows. Finally, I sealed it with a fixative, then glazed with acrylics suspended in matte medium to augment the desired emotional response.

#### DRAWING IS

an arrangement of abstract values juxtaposed in relation to  
a representational form to create an emotional response.

—John Howard



STUDY FOR GWEN • Sam Collett  
Vine charcoal on Rising Gallery printmaking paper 42 × 25" (107cm × 64cm)

This drawing was a full-size study for a painting of Gwen. I went to her studio and did several 9 × 12" (23cm × 30cm) pencil studies and took a series of photos because she was unable to model for me. The objective of this drawing was to create Gwen's gestural posture, fix in my mind her likeness and to develop my orchestration plan for the painting.



GYPSY • Liliana Paradiso

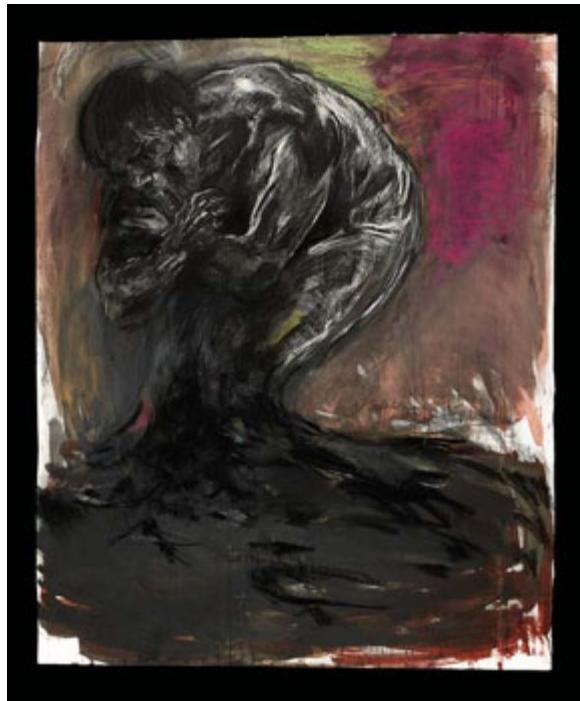
Pastel over acrylic wash on artist board • 20 × 26" (51cm × 66cm)

I did *Gypsy* in a studio session with a model. I underpainted the board with random strokes and bright colors. I wanted to experiment with background, and see how it would influence the movement and shape of the figure. As she swirled, the random design I had created caught up with her skirt and her graceful movement. It was as if the lines were meeting the painted swirls underneath, giving life to one another.

**DRAWING IS**

the deepest form of expression.

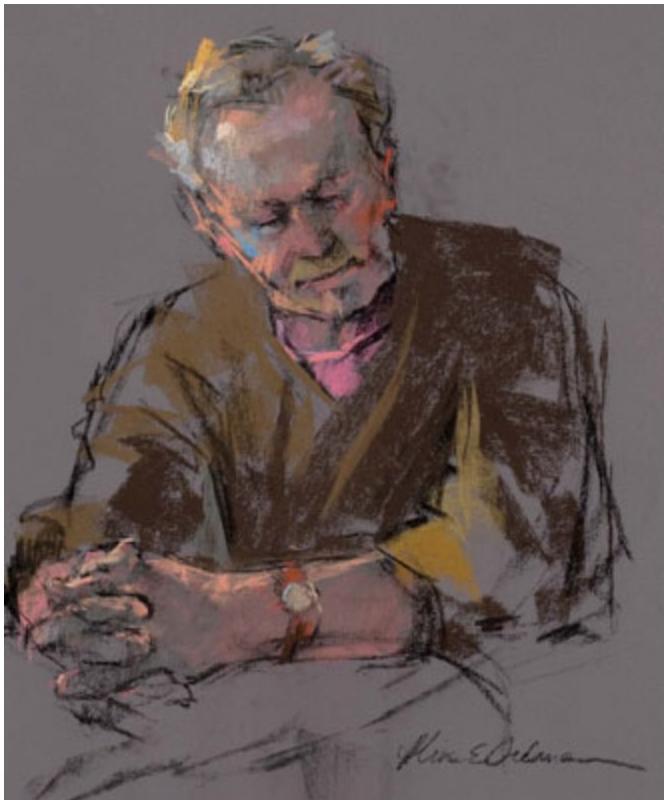
—Liliana Paradiso



REVENGE • Nomi Silverman

Mixed drawing media • 47 × 40" (119cm × 102cm)

My drawings start very loose and gestural with washes and tonal smudges. I build up from there, using soft compressed charcoal to get very dark blacks. I add other media—pastel, litho crayon, graphite, chalk, crayon, erasers—to make the kind of mark that I want. It is a very intuitive process. I did *Revenge* mostly from my head, but I hired a model at the end so I was able to get the tension that was missing. I added mud on the bottom of the page to express the muddy quagmire of our past. The drawing was originally bigger. I tore down the paper to just above his head to create a sense of confinement.



IAN • Aline E. Ordman  
Pastel and charcoal on Art Spectrum Colourfix paper • 16 × 12" (41cm × 30cm)

One day in my weekly drawing group the model didn't show up, so we all modeled for each other. Ian, one of the artists, took this contemplative pose for twenty minutes. I began with the charcoal to quickly get the gesture, likeness and hands firmly drawn. Then I applied color with Unison pastels.

**DRAWING IS**

the most satisfying when it feels hypnotic.

—Aline E. Ordman



CABINETMAKER • Allison Alexandra  
Graphite on paper • 9 × 7" (23cm × 18cm)

Portraits are a growing passion of mine. An expression, moment or cherished activity may serve as a special way to honor people. *Cabinetmaker* shows a woodworker with tools involved in the trade that he loves. I drew it from a photograph. I took many digital images and selected this perspective. The drawing portrays an unusual angle looking up at the craftsman on a ladder. Immersed in concentration, he is sanding one of his beautiful cabinets. I built up layers of graphite over time, working with pencil grades 2H to 6B.

#### DRAWING IS

a moment of poetry.

—Allison Alexandra



RING BEARER/FLOWER GIRL • Elisa Khachian  
Graphite and watercolor on transparent Mylar paper • 12 × 9¾" (30cm × 25cm)

The ring bearer is my son, the flower girl, my daughter. I took the imagery from a photograph, not traced or copied, but edited, selected, arranged and rearranged, adding other elements to tell the wedding story. I wove the lost and found lines through the painting to make it look like it was done in one breath. I used two sheets of transparent Mylar paper, a slick paper that takes pencil beautifully and watercolor differently from watercolor papers. I painted on both sides of the top sheet and also on the sheet below to create a soft, quiet mood of color.

#### DRAWING IS

a great way to be simple and expressive with line.

—Elisa Khachian

## 6 Wildlife



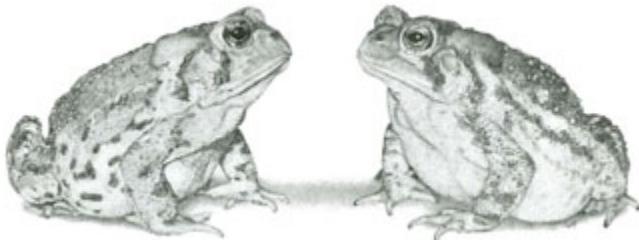
CROW • Fahmi Khan  
Graphite pencil on white drawing paper • 17 × 14" (43cm × 36cm)

I did this quick gesture drawing with a 9B pencil during a demonstration to show flexibility and movement and how sometimes we need to draw just because...

### DRAWING IS

taking blankness and creating magic!

—Fahmi Khan



HECTOR AND KILWILLIE • Sue deLearie Adair

Graphite • 5½" × 11½" (14cm × 29cm)

The American toad is one of my favorite subjects because of the animal's wonderful facial expressions and textured skin. I composed this drawing from photographs of two toads found in my yard. The piece is named for the two neighboring lairds in the BBC television series *Monarch of the Glen*, as the toads remind me of two grumpy old men having a bit of a spat!



SOAKING UP THE SUN • Sue deLearie Adair

Graphite • 4 × 11" (10cm × 28cm)

For this piece I designed the composition to fit a frame with happy results. I cropped and reshaped the log the turtle was teetering on until it fit the 4 × 11 (10cm × 28cm) size I needed, and then left the background white as I really liked the opposing light and the dark triangles it created.



AT THE END OF THE FAIR • Sue deLearie Adair  
Graphite • 9 × 12" (23cm × 30cm)

I based *At the End of the Fair* on two photographs I took at the close of the New York State Fair. I design my drawings using Adobe® Photoshop®, combining photographs, rearranging elements, cropping and printing the resulting image to use as my reference. Most of the composition for this piece is based on a single photograph, but I added some of the chickens from a second. I might have used a third, but the poultry building was chaotic—farmers madly packing their birds into crates for the trip home—and I took just two shots before exiting to safety!

#### DRAWING IS

helping others see the beauty that surrounds us.

—Sue deLearie Adair



THE RAVEN • Yvonne Todd  
Pen and ink • 14 × 11" (36cm × 28cm)

I was photographing from my car on a cold blustery day in Yellowstone National Park when a raven flew in front of me. I pulled into a parking area and it flew over to a telephone pole. It was very accommodating as it posed for more than 20 minutes, giving me a 360-degree view before it flew off. I started with a drawing of each pose on tracing paper and slid the different poses around until I liked the way they fit together. After transferring the drawing to my paper, I worked very slowly, beginning with the eyes and expanding from there, making each stroke count to keep the image fresh.

#### DRAWING IS

purity in line, thought and execution, a well-played symphony.

—Mary Cornish



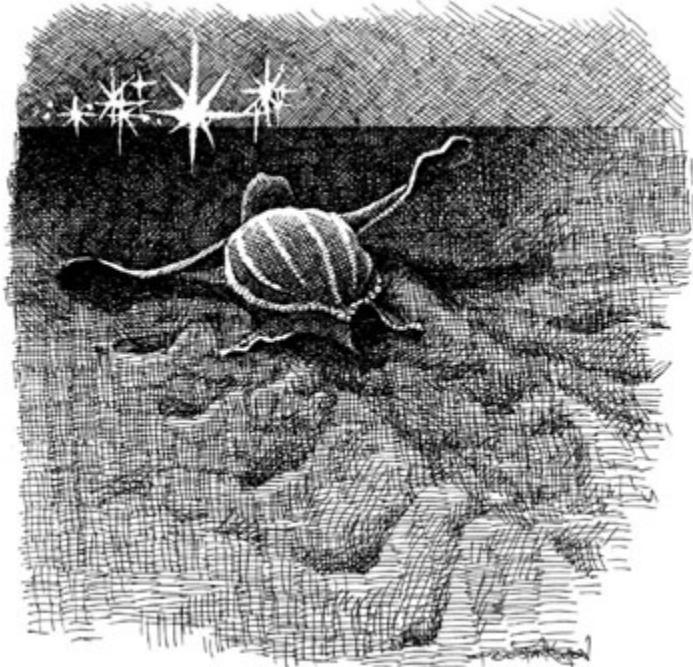
THE DANGLING CONVERSATION • Mary Cornish  
Pastel on Canson Mi-Teintes pastel paper • 18 × 24" (46cm × 61cm)  
Collection of Malorye Branca and Gregory Eberl

I created *The Dangling Conversation* from sketches and photographs done at the San Diego Zoo. I did a few thumbnails to decide on the best composition. I then drew the final thumbnail with charcoal directly onto the paper, following with pastel, working from hard to soft. I decided to leave out any background and only give the indication of a branch. My intention was to focus only on the giant fruit bats and their animated gestures.

**DRAWING IS**

the soul of an artist.

—Yvonne Todd



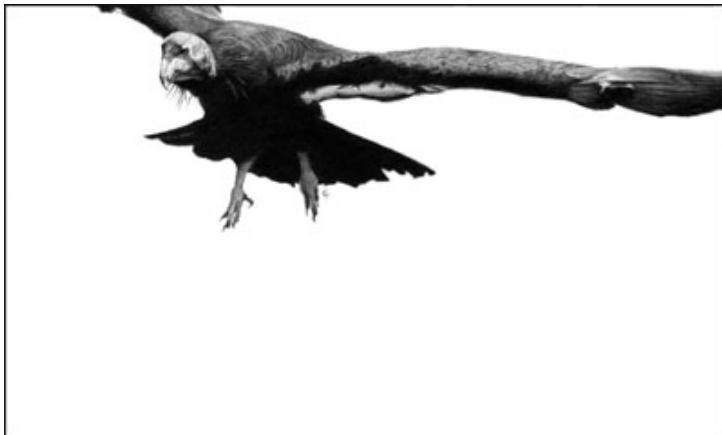
CITY LIGHTS ARE CALLING—HATCHLING LEATHERBACK TURTLE • Carel P. Brest van Kempen  
India ink on bristol board • 7 × 7" (18cm × 18cm)

My artwork usually begins with a concept, then proceeds with a series of compromises. I refine a few simple pencil sketches, done without reference, into a composition that seems to work, then gather reference materials to correct the anatomy and structure of the various elements. I enlarge the final drawing and trace it onto the substrate. Although the handling of India ink in *City Lights* and *Stargazing* is very different, the process is the same: I fill in the traced “template” with progressively darker values, using either increasingly denser crosshatching or successive layers of brushed-on diluted ink.

#### DRAWING IS

a brawl between an ideal and the limits of one's skill.

—Carel P. Brest van Kempen



PLIGHT OF THE CONDOR • Ray C. Brown, Jr.  
4-ply Strathmore 500 Series vellum finish bristol board 12 × 16" (30cm × 41cm)

I created *Plight of the Condor* for an exhibition focusing on endangered species. Endangered species are obviously difficult to find in the wild, so I used photographic references I gathered at the San Diego Wild Animal Park. I wanted to use the strong graphic appearance of the condor without any distractions. Considering form and line and paying particular attention to negative space, I cropped the image very carefully, resulting in a dynamic drawing that goes beyond simple portraiture.

#### DRAWING IS

to constantly compensate for

the mistakes one makes while trying to record what one sees and knows to be true.

—Ray C. Brown, Jr.



STARGAZING—PEREGRINE FALCON CAREL P. BREST VAN KEMPEN  
INDIA INK WASH ON ARCHES PAPER • 15 × 24" (38cm × 61cm)



BLACK AND WHITE • Saundra J. Bellamy  
Graphite on paper • 9½" × 12 (24cm × 30cm)

What a challenge! I stopped dead in my tracks when I came upon this young zebra at our local zoo, and shot this great photo when he turned and looked at me. Being a lover of exotic animals and addicted to graphite, I couldn't resist drawing the texture in his mane, the reflections in the water and the patterns of the reeds. Because of the shape of his body, I had to render the curves of the stripes accurately. This drawing, using a full range of values, took me thirteen months to complete.

**DRAWING IS**

my way of expressing what I see.

—Saundra J. Bellamy



FEARLESS • Martin Bouska  
Scratchboard • 11" x 14" (28cm x 36cm)

Create your artwork, one scratch at a time. I scratched out this piece with a needle. It is a mere representation of an unequal battle rather than an actual event.



RED-WINGED BLACKBIRDS • Michael Dumas  
Graphite on off-white drawing paper • 14 × 11" (36cm × 28cm)

When attempting to draw something in motion, I rely greatly on a sort of visual shorthand that focuses primarily on gesture and shape. If time allows, I add further indications of light, shadow, anatomy and markings. I also keep my field guide handy, which allows me to add information to the sketch in the event of my subject flying away. I do most of my field sketches, such as these, on white or off-white drawing paper, and I generally prefer fairly soft grades of graphite, anywhere from 2B to 6B.



MALLARDS • Michael Dumas

Graphite on off-white drawing paper • 14 × 11 (36cm × 28cm)

I drew these mallards from life while they dabbled in a meandering Florida stream. In addition to the visual appeal inherent in the birds themselves, I was particularly interested in the light and shadow effects their movements had on the shallow sandy bottom. This particular day was very humid, and my paper had absorbed enough moisture to make it less receptive to my pencil. To compensate, I used very soft grades of graphite such as 6B and 8B.



TREE FROG • Randena B. Walsh  
Ink and watercolor •  $2\frac{1}{2} \times 3\frac{1}{2}$ " (6cm × 9cm)

#### DRAWING IS

a conduit for my emotions.

—Randena B. Walsh



CHIPMUNK • Randena B. Walsh  
Vine charcoal and soft pastel on toned, sanded card •  $7\frac{1}{2} \times 11$ " (19cm × 28cm)

When drawing an animal from life, as I did with *Tree Frog*, my intent is to capture the essence of my subject as quickly as possible with a minimum number of strokes. While drawing *Brush Rabbit*, I challenged myself to work from my photo reference just as quickly and expressively as if I were drawing from life. I used a loose, gestural line, alternating between graphite, ink, watercolor and watercolor pencils. For *Chipmunk* I chose sand-colored La Carte pastel card, which allowed the surface to be an integral part of the animal and its environment. Working from memory and my photo reference, I used details selectively and left some areas merely implied to suggest the chipmunk's lively behavior.



BRUSH RABBIT • Randena B. Walsh

Graphite, ink, watercolor pencil and watercolor on watercolor paper •  $7\frac{1}{2} \times 5$  (19cm × 13cm)



ONE WAY OR THE OTTER • Hans Paul Guerin  
Conté pastel pencil on white scratchboard • 12 × 16" (30cm × 41cm)  
Collection of Mr. and Mrs. Addison Wynn

I composed my drawing from several photos. It began on a homemade surface of natural gesso on hardboard. The custom board erases clean, blends and layers well, and allows the scratch tools to gouge the drawing to reveal the pure white gesso underneath. Spreading a midtone with Conté dust provides a good base to shade in simple darks and draw in light areas with an oil-free eraser. I refined the drawing from broad masses with increasingly smaller shapes down to the details. Since the scratches are permanent, I don't consider scratching until the drawing is almost complete. The scratches leave bright fine details perfect for fur textures and high contrast.

#### DRAWING IS

an extension of your mind via your hand.

—Hans Paul Guerin



FIRST CAST • Paul Thompson  
Scratchboard • 8 × 10" (20cm × 25cm)

Most of my references come from firsthand experiences that I've captured on my camera. I did this scratchboard using a photograph of a rainbow trout that a friend caught during a fishing trip. To create the detail in this piece, I used a craft knife blade and a small needle to scratch the black India ink from the board. When doing fish, I like to lightly scratch and lay out all the scales first with the same value and then repeatedly scratch more ink away from the scales that need to be highlighted. I made the faded scales toward the tail of the fish by tapping the blade on the scratchboard to remove the smallest amounts of ink. Scales require a lot of attention to detail, and there is somewhere between sixty to seventy hours of scratching in this piece.

#### DRAWING IS

the purest form of permanent recollection.

—Paul Thompson



NIGHT WATCHER • Melanie Fain

Etching with watercolor on white Rives BFK paper • 11½ × 14" (29cm × 36cm)

*Night Watcher* is all about the intensity of the great horned owl's gaze. I intentionally left out some of the detail to make a more dramatic work and leave something to the imagination. The intense golden eye adds to the sense of drama and mystery, leaving me wondering what has captured the owl's attention. The owl is a rehabilitated bird I photographed during a teaching session.



HOWELL FARM DREADLOCKS • Deb Hoeffner

Graphite pencil on Bainbridge board • 17 × 21½" (43cm × 55cm)

While photographing animals at a local farm, this extraordinary character grabbed my focus. Back in the studio his expression and textures were a fascinating subject I couldn't resist. My drawing technique begins with light strokes. A slow building of pencil lines and scribbles are later softened with tissue. I then use an electric eraser to draw whites without paint or chalk. A kneaded eraser brings back touches of detail. I develop depth and values by going back and forth, adding darks and pulling out lights as I work to capture the personality of the subject in my soft realism style.

#### DRAWING IS

finding the face in the paper.

—Deb Hoeffner



BIRD • Uriel Marin  
Graphite on paper • 8 × 10" (20cm × 25cm)

Before I start a drawing I spend a few minutes visualizing the completed image on the blank piece of paper sitting before me. At this point, I'm trying to visualize the best possible scale and composition. Once I feel confident that I have worked out a rough mental sketch, I begin a loose line drawing of the subject. At this stage I pay special attention to proportions and shapes, always referring back to my original photo references. Then I begin rendering the image, starting with the focal point, creating a wide spectrum of values with pencils ranging from 2H to 6B. Fully rendering the focal point allows me to use the tonal values created as a reference for the rest of the piece.



BLESBOK • Uriel Marin  
Graphite on paper • 8 × 10" (20cm × 25cm)



MACAW • Uriel Marin  
Graphite on paper • 10 × 8" (25cm × 20cm)



RED-TAILED HAWK STUDY • Michael Dumas  
Prismacolor pencil on Epson print paper • 8½" × 11" (22cm × 28cm)

Some of my work lies between the stages of sketch and finished drawing. The purpose is to explore the subject to a highly comprehensive degree. Many studies deal with specific parts of anatomy, such as eyes, feet, or, as in the example here, a head and shoulders portrait of a specific individual. I chose a very smooth paper to reduce as much as possible the “sparkle” effect typical of a dry medium on textured material.



ROOSTER • Michael Dumas  
Graphite on white drawing paper • 14 × 11 (36cm × 28cm)

Captive subjects allow for prolonged and close-up observation. This in turn allows for greater development in my drawing. The bottom figure shows my initial establishing of posture, shape and brief indications of surface detail. The top drawing started in the same way, with further attention given to markings and tonal grades. I scribbled in the right margin to keep the point of my pencil sharp for finer points of detail. I rather like the impression of spontaneity that it lends to the page.



RUFFLED—DEMOISELLE CRANE • Aaron Yount  
Graphite pencil and charcoal on illustration board • 22 × 40" (56cm × 102cm)

The technique I used on this drawing was new for me. After applying masking fluid to my light drawing, I made the background by dipping a toothbrush into watered-down charcoal powder and dragging my finger across the bristles. This technique created random texture and movement, two qualities I was looking for. Once I finished the background, I removed the masking fluid and began drawing the main subject, paying careful attention to the value relationships. Using this technique provided a learning experience and held my interest in the piece.

#### DRAWING IS

a romance language, meant to be spoken from the heart.

—Don Long



MULE DEER DOE • Don Long  
China marker on newsprint paper • 18 × 20" (46cm × 51cm)

The challenge of drawing animal forms is the quintessential act of capture. I begin a drawing with the structural action lines, then work out an anatomical underdrawing that's intentionally light and quick. I draw back through that with pronounced strokes for attitude and atmosphere. If you're too timid in drawing you may jeopardize the life force of the subject. I want the viewer caught up by the flow of the linework. I work off of a variety of wildlife forms. These drawings were ten-minute studies from museum-quality taxidermy mounts. I drew them on newsprint with Dixon #95 Brown China marker. These materials aren't very archival, but they offer great opportunity for drawing.



AFRICAN SABLE • Don Long  
CHINA MARKER ON NEWSPRINT PAPER 18 × 24" (46CM × 61CM)



RINGTAIL LEMURS • Diane Versteeg  
Scratchboard • 9 × 12" (23cm × 30cm)

Scratchboard is a wonderful medium for creating the textures of animals' fur and feathers. I work from my own photos, and many of the animals I draw are individuals I worked with during my career as a zookeeper. I start with a rough sketch, which I transfer to a piece of scratchboard with blue transfer paper. I begin the finished drawing by very lightly scratching the hair patterns over the entire animal, making sure everything is in its place and making most of my mistakes early when they are easier to correct. Scratchboard is all about shading, and I build up with layers of soft, shallow lines, never deep lines. I usually start with an animal's face and work out and around from there. I like to save the eyes until near the end so the drawing comes alive as I finished them.



LUKE • Diane Versteeg  
Scratchboard • 8 × 10" (20cm × 25cm)

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p. 110 *Hector and Kilwillie*

p. 110 *Soaking Up the Sun*

p. 111 *At the End of the Fair*

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p. 46 *The Piano Teacher*

p. 65 *Contemplation*

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p. 36 *Wet Hair*

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p. 10 *Abbott Pass; Winter's Approach*

p. 10 *Winter's Keep*

p. 14 *La Gondola Nero*

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p. 60 *Somewhere in the Distance*

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p. 50 *Lady With White Rose*  
p. 117 *Fearless*

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p. 20 *The Homeplace*

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p. 21 *The Farm*

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p. 130 *Ruffled—Demoiselle Crane*



MARIAH • MARCI OLESZKIEWICZ  
Charcoal on paper • 14 × 18" (36cm × 46cm)

This drawing is of my cousin Mariah. She sat for me for a painting, but later I used the painting and photographs as references for this drawing. I used a combination of soft and hard vine charcoal along with a few charcoal pencils for the details. It started out very soft with light shapes on the first layer, building up to darker shapes and into the detail. The story is in her eyes; everything else is supportive. Sometimes less is more, and for this drawing that proved to be true.

**DRAWING IS**

at the root of all masterpieces.

—Marci Oleszkiewicz



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### **Metric Conversion Chart**

To convert	to	multiply by
Inches	Centimeters	2.54
Centimeters	Inches	0.4
Feet	Centimeters	30.5
Centimeters	Feet	0.03
Yards	Meters	0.9
Meters	Yards	1.1

## **About the Editor**

Rachel Rubin Wolf is a freelance editor and artist. She has edited and written many fine art books for North Light Books, including Watercolor Secrets; the Splash: The Best of Watercolor series; the Strokes of Genius: The Best of Drawing series; The Best of Wildlife Art (editions 1 and 2); The Best of Portrait Painting; Best of Flower Painting 2; The Acrylic Painter's Book of Styles & Techniques; Painting Ships, Shores and the Sea; and Painting the Many Moods of Light. She also has acquired numerous fine art book projects for North Light Books and has contributed to magazines such as Fine Art Connoisseur and Wildlife Art.

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My gratitude to all of the contributing artists who, with much generosity, shared with us their work and their thoughts. I was very impressed with your contributions to our “bonus” question! You are not only wonderful artists, but budding philosophers! Thank you for getting the properly formatted digital photos to us in a timely manner. And I thank you for your fresh perspectives on life that enable you to create these beautiful drawings.

Front cover art: White Garden, Graphite on Arches watercolor paper, 30½" × 22½" (77cm × 57cm), by Michael Dumas

Back cover art: Close of Day, Graphite on bristol board, 15½" × 11½" (39cm × 29cm), by Terry Miller



CRUSADER'S FORT • Nat D. Fast

Felt pen on white drawing paper • 7¾" × 13 (20cm × 33cm)

#### DRAWING IS

...the basis for all art.

—Nat D. Fast

There is an immediacy to a felt pen sketch that helps me plan a painting. Using a middle toned, chisel-edge pen, I block in the major shadow patterns, then I use a black bullet point to define some details. The result is crisp and simple. If time allows, I then make a pencil sketch to describe the nuances of texture and fine detail.

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